

Eastern Surf: Kernel Panic Control

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**http://
eastern-surf.
tumblr.
com**



UVOD

Naša umjetnička praksa sastoji se od različitih pristupa i disciplina, država i kultura, globalnih problema i lokalnih rješenja. Iz tog razloga, svrha ove publikacije je poticanje dijaloga između našeg umjetničkog izričaja i ljudi koji se bave različitim disciplinama. Zamišljena kao kolekcija labavo povezanih članaka, ona ne predstavlja tipičan izložbeni katalog. Umjesto kataloga, ova publikacija je sastavni dio izložbe Kernel Panic Control.

Kako bi potakli raspravu kontaktirali smo deset različitih autora: kritičare umjetnosti, kustose, arhitekte, djelatnike u kulturi, tehnologe, znanstvenike, istraživače i edukatore. Neki autori su studenti, neki su priznati znanstveni i kulturni djelatnici, a neki su nezavisni stručnjaci. Autori dolaze iz pet različitih zemalja: Engleske, Nizozemske, Škotske, Hrvatske i Belgije. Svi su primili iste informacije i zajednički tekst o Eastern Surf-u, te odgovorili na vlastite načine.

Po sebi se razumije da je primjenjeni transdisciplinarni pristup doveo na površinu manje

INTRODUCTION

Our artistic practice combines various approaches and disciplines, countries and cultures, global issues and local solutions. Therefore, this publication aims to foster dialogue between our artwork and people across various disciplines. Conceived as a collection of loosely associated articles, it is not a typical exhibition catalogue. Instead, it is an intrinsic part of the exhibition Kernel Panic Control.

In order to kick off the dialogue, we have contacted 10 different authors: art critics, curators, architects, cultural workers, technologists, social scientists, researchers and educators. Some authors are students, others are established academics and independent scholars. They reside in England, Netherlands, Scotland, Croatia and Belgium. All the authors received the same information alongside a co-written text by Eastern Surf and have responded in their own way.

Such transdisciplinary approach has, as a matter of course, brought to the surface

tenzije između različitih disciplinarnih pristupa. Zauzvrat, međutim, pomogao nam je da sagledamo svoj rad iz različitih uglova i perspektiva. Kao rezultat dobili smo osam vrlo različitih interpretacija Eastern Surfa i izložbe Kernel Panic Control. Ove interpretacije iznimno cijenimo kao povratne informacije na naše ideje i umjetničke prakse. Još je važnije, međutim, da ih namjeravamo upotrijebiti kao dragocjena polazišta za buduće projekte.

**Želimo vam ugodno surfanje na valovima izložbe
Kernel Panic Control!
Eastern Surf**

slight tensions between different disciplinary approaches. In turn, however, it has helped us to review our artwork from diverse angles and perspectives. As a result, we are faced with eight very different interpretations of Eastern Surf and Kernel Panic Control. Those interpretations provide most appreciated feedback to our ideas and artistic practices. More importantly, however, they will serve as invaluable points of departure for our future projects.

**We wish you pleasant surfing on the wave of
Kernel Panic Control!**

Eastern Surf

EASTERN SURF: KERNEL PANIC CONTROL

Eastern Surf oformljen je prije dvije godine, kada smo kao skupina umjetnika koji rade u Ujedinjenom Kraljevstvu i Hrvatskoj započeli razgovor koji se nastavio na naše zajedničko magistarsko obrazovanje.

U početku jasan prijedlog izložbe postepeno se razvio u bujajuću višestruku suradnju i metodu koja danas obuhvaća nekoliko događaja, uključujući fotografiranje javnih nastupa, kombinirane video radove, ambijentalnu umjetnost zvuka, online televiziju i instalacije u galeriji.

Metamodel je u središtu opusa kojeg smo stvorili s Eastern Surfom. Važno je istaknuti da kažem "s" a ne "kao" zbog toga što smo Eastern Surf zamislili kao metodologiju zajedničkog djelovanja, a ne kao naziv za statični umjetnički kolektiv. Eastern Surf je oduvijek bio zamišljen kao način za stvaranje preko vremenskih zona i geografskih područja, s bilo kojim brojem ljudi. Ove godine naš broj se nije mijenjao, no

EASTERN SURF: KERNEL PANIC CONTROL

Eastern Surf began two years ago when we as a group of artists working in the UK and Croatia started a conversation, following on from our MFA education together.

An initially straightforward exhibition proposal has gradually formed into a ever-growing multiple collaboration and method which has now spanned across several events including public performance photoshoots, mass collated video work, ambient sound work, live online TV and gallery based installation.

The metamodel is at the centre of the body of work we have made with Eastern Surf. It is important to point out that I say 'with' and not 'as' because we started off imagining Eastern Surf as a methodology for working together rather than a name for a static collective of artists. Eastern Surf was always intended as a way of making across timezones and geographies, with any number of people. We have remained the same

ideološki smo otvoreni za neograničenu suradnju, poput svojevrsne franšize otvorenog koda za stvaranje umjetnosti bez individualnog autorstva. Imajući to na umu, metamodel započeo je kao način interakcije u zajedničkom prostoru bez međusobne fizičke prisutnosti, u praktičnom smislu, to znači da su oni u Hrvatskoj mogli intervenirati na prostor u Edinburghu i obrnuto, bez da moraju putovati.

Središte modela su galerija Rhubaba i studiji u Edinburghu gdje smo održali svoje prvo predstavljanje Eastern Surfa. Na zidovima su fragmenti naših poruka i referenci koje smo razmijenili putem Facebook grupe kako bismo pronašli zajedničke interese i održavali dijalog. Način na koji Facebook kao alat oblikuje razgovor i njegova ograničenja kao i praktičnost; davanje jednakе prednosti video, slikama i poveznicama, ozbiljno i neobavezno usporedo u dubokim diskusijama i praktičnom čavrjanju omogućili su pronalaženje zajedničkih tema. Facebookova kronologija funkcioniра tako da se stvari brzo kreću, detalji se gube, i ideje mogu ponovno izroniti samo ako se

number for the last year but we are ideologically open to limitless collaboration, as a kind of open source franchise for making art without sole authorship. So with that in mind the metamodel began as a way of interacting in a shared space without being physically present to one another, in a practical sense of those in Croatia being able to act on a space in Edinburgh and vice versa, without having to travel.

The centre of the model is Rhubaba gallery and studios in Edinburgh where we had our first presentation of Eastern Surf. On the walls are fragments of our posts and references, which we had shared through a Facebook group as a way to find common interests and have dialogue. The way that facebook as a tool forms conversation in its limitations as well as convenience; equal precedence being given to video, image and links, serious and light alongside in depth discussion and practical chat has allowed themes to build. The way its chronology works moves things along fast, details are lost and ideas can only be brought to the surface if reoccurring, the private group

iznova pojave, format privatne grupe funkcioniра како нека vrsta grupnog filtriranja informacija i istraživanja kako bi se donijela odluka. Smatramo da je to imalo utjecaja na radove koje smo napravili u smislu nje-
gove cikličnosti.

U idućem koraku smo zamijenili trodimen-zionalne modele vlastitih domaćinstava i virtualno intervenirali jedni drugima u prostor, koji je zatim realiziran od strane stanara i reproduciran uživo online kao petokanalni video. Oslanjajući se na amaterske eksperime-nnte s alatima kao što su Google Sketch-up, Skype, Bambuser, Dropbox ili Google Docs – zajednički alati koje kreativci diljem svijeta koriste pri suradnji – grupa Eastern Surf upotrebljava ih na nametljiviji način te je zanima kako naša naivnost može stvoriti pozitivnu grešku u glatkoj površini svijeta digitalne kulture, naglašavajući pogrešnu komunikaciju i pukotine koje se javljaju pri razmjeni datoteka te između stvarnih i virtualnih svjetova. Naša pozicija izgubljene generacije koja leluja između statusa digi-talnih pridošlica i digitalnih urođenika – dovoljno smo stari da se sjećamo života

format functions as a kind of micro crowd sourced sifting through research in order to make decisions. We feel this has had an effect on the work we have made in terms of its cyclical nature.

In the next step we swapped 3D models of our own domestic environments and intervened virtually in the other's space which was then realised by the inhabitant and streamed online as a live five channel video. Through amateur experiments with tools such as the Google Sketchup software, Skype, Bambuser, Dropbox, Google documents, tools common in the shared collaboration of the international creative class, Eastern Surf has taken it into a more intrusive field and is interested in how our naivety can create a positive glitch in the smooth surface world of digital culture, accentuating the miscommunication and ruptures that occur across filesharing, and between real and virtual worlds. Our position as a kind of lost generation floating between states of digital immigrant and digital native, old enough to remember lived analogue but young enough to adapt and

u analognom svijetu, ali i dovoljno mladi da se možemo prilagoditi i biti fascinirani dosezima digitalne tehnologije – također obilježava naše djelovanje.

Zanimale su nas taktike identifikacije i mimikrije, pa smo proučili poslovne modele i jezik u smislu vizualnog mišljenja te napravili pseudoracionalne dijagrame i grafički dizajn s ciljem pronalaženja formule koja bi predviđala naš rad. Iduća faza uslijedila je logičnim prelaskom iz privatnog u polu-javni prostor, kao i utjecajem online publiciteta našeg televizijskog događaja. Počeli smo promatrati naše neposredno životno okruženje i značenje polu-javnog, ali privatno kontroliranog, prostora. Identificirali smo mjesta na kojima je gentrifikacija bila u tijeku te promotrili digitalne prikaze nove arhitekture i životnog stila, njihovog identiteta na reklamnim panoima i oglasima na Internetu, u usporedbi sa snažnim kontrastom recesijske stvarnosti. Oponašajući te digitalne prikaze nanovo smo napravili simulirane figure (*render ghosts*) iz tih scena, koristeći stvarne ljudе u polu-javnom prostoru kako bi uprizorili umjetnu stvar-

be fascinated by ramification of the digital, also informs our work.

Interested in tactics of identification and mimicry, we looked at business models and language in terms of visual thinking and created pseudo-rational diagrams and graphic design to form a formula to predict our work. The next phase came from a logical development from domestic to semi public space, also in a reflection of the online semi publicity of our TV event. We began to look at our immediate lived environment and the meaning of semi public but privately controlled space. We identified sites where gentrification was in process and looked at the digital representation of its new architecture and lifestyle, its online and billboard identity in advertising and the stark contrast of recession reality. In mimicry of these digital representations we have recreated the "render ghosts" of their scenes, using real people in semi public space to stage an artificial reality. Through the staging of a photoshoot we also test the parameters of the "public" and how people are permitted to interact with a space. The process becomes the performance. Indi-

nost. Insceniranjem fotografiranja također ispitujemo parametre "javnoga" i načine na koje je ljudima dopušteno stupiti u interakciju s prostorom. Proces postaje performans. Pokazatelji hiperidealizirane normalnosti i igra privatnog nadzora nameće granice fotografijama. U privatnim prostorima koji su predstavljeni kao javni i imaju projicirani imidž, naši neovlašteni ulasci mogu se protumačiti kao zahtjev za povratom teritorija u smislu posljedične nemoći, a ne osnaživanja.

Slučajni i nesvjesni suradnik, prolaznik zabilježen kamerom ili pak onaj tko je na internet postavio audio ili oblikovni sadržaj kojeg sempliramo, ključna je figura rada koja jednako tako radi po metodi Eastern Surfa. Upleteni smo u etiku otvorenog koda i akumulacije podataka te u pitanje kako djelovati u sve užim internetskim slobodama. Interes za razine privatnosti, funkcija prikupljanja podataka i krhka ali istovremeno beskonačna digitalna materijalnost online arhiva odražava se u procesu metamodela. Ima svrhu kao dokumentacija, kao prikaz našeg djelovanja i događaja i izložbi na

cators of hyper idealised normality and the game of private control imposes the limits of the photographs. In private spaces which are represented as public and have a projected image, the intrusions we make could be seen as a reclamation of territory in the sense of consequential powerlessness rather than empowerment.

The accidental and unaware collaborator, the passerby caught on camera, or indeed the uploader of the audio or model content that we sample, is a key figure in the work, working equally with the Eastern Surf method. We are very much embroiled with the ethics of open source and data accumulation, and how to work in the ever narrowing freedoms of the internet. An interest in levels of privacy, the function of data collection and with it the fragile yet at once infinite digital materiality of the online archive is reflected in the process of the metamodel. It has a function as documentation, as a representation of our actions and the events and exhibitions we have been part of. It also functions as documentation of the collaboration process. Everything

kojima samo sudjelovali. Također funkcioniра kao dokumentacija procesa suradnje. Sve se vrti oko akcije ili performansa, stoga je snimanje reklamnog plakata ili fotografiranje samo po sebi performans, baš poput sudjelovanja na izložbi. Model prikazuje te događaje ravnopravno, u prostoru kao cje-lini. To je potencijalno beskonačan rastući model prostora kojima smo podređeni, "mi" u smislu "ti" i "ja". Kao prikaz povijesti Eastern Surfa kronologija nije linearna, budući da povijest nije linearna i sastoji se od su-kobljenih višestrukih povijesti u različitim kulturama. Kako je sačinjena od prošlih događaja i nedovršene arhitekture, nalikuje ruševini, ali mislimo da je također možemo promatrati kao prijedlog. Prijedlog zahtjeva za vraćanjem prostora kakvog bismo sada mogli doživjeti; fragmentiranog, povezanog, nadziranog, online, offline, s nestajućom granicom između javnog i privatnog.

Eastern Surf

seems framed around the action or performance, so the filming of a billboard or the making of a photoshoot is a performance in itself as is the participation in an exhibition. The model represents these events on a level field, in a space as a whole. It is a potentially infinite growing model of the spaces we are subject to, "we" as in "you" and "I". As a representation of Eastern Surf history the chronology is not linear, as history is not linear, consisting of competing multiple histories across cultures. As it is of events past and its architecture is unfinished it resembles a ruin but we think it can also be seen as a proposition. A proposition towards a reclaiming of space as one might experience it now; fragmented, connected, controlled, online, offline, and the line between public and private diminishing.

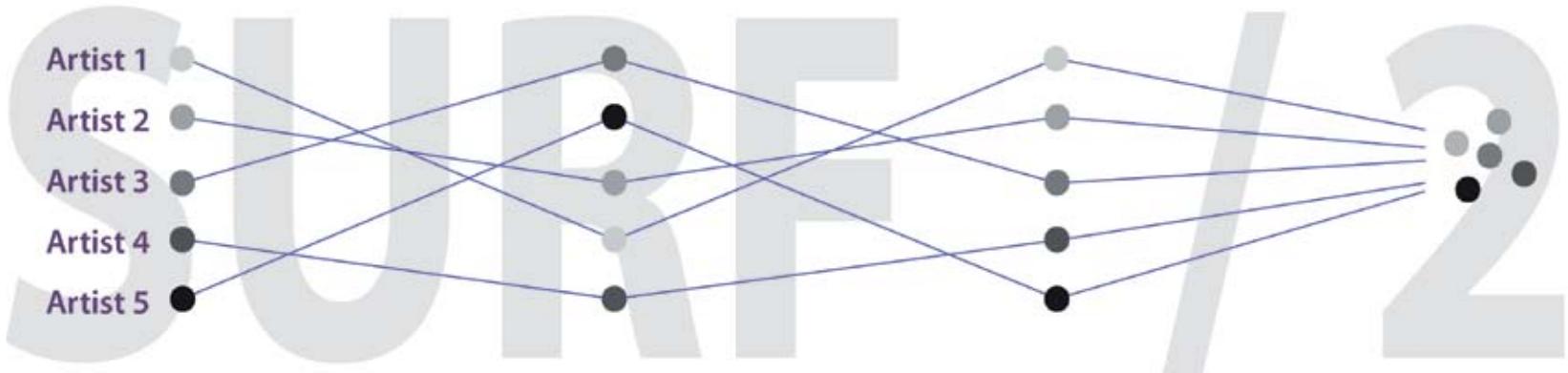
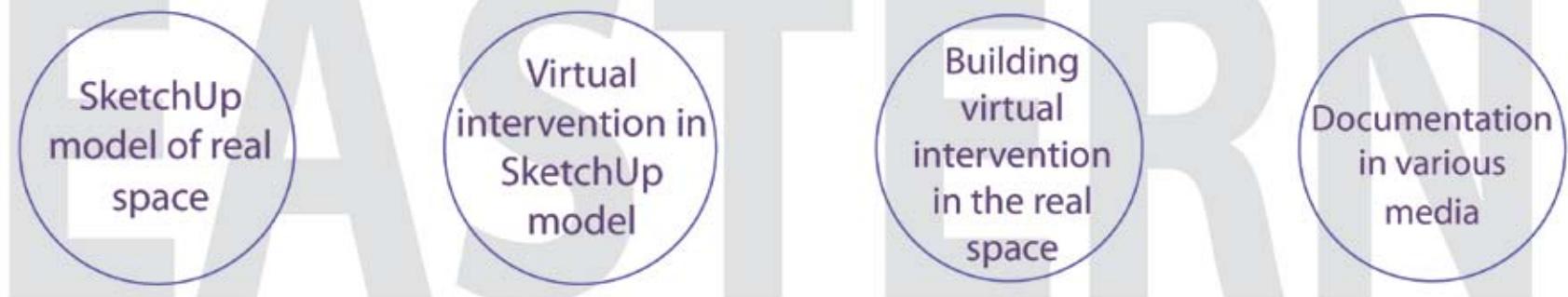
Eastern Surf







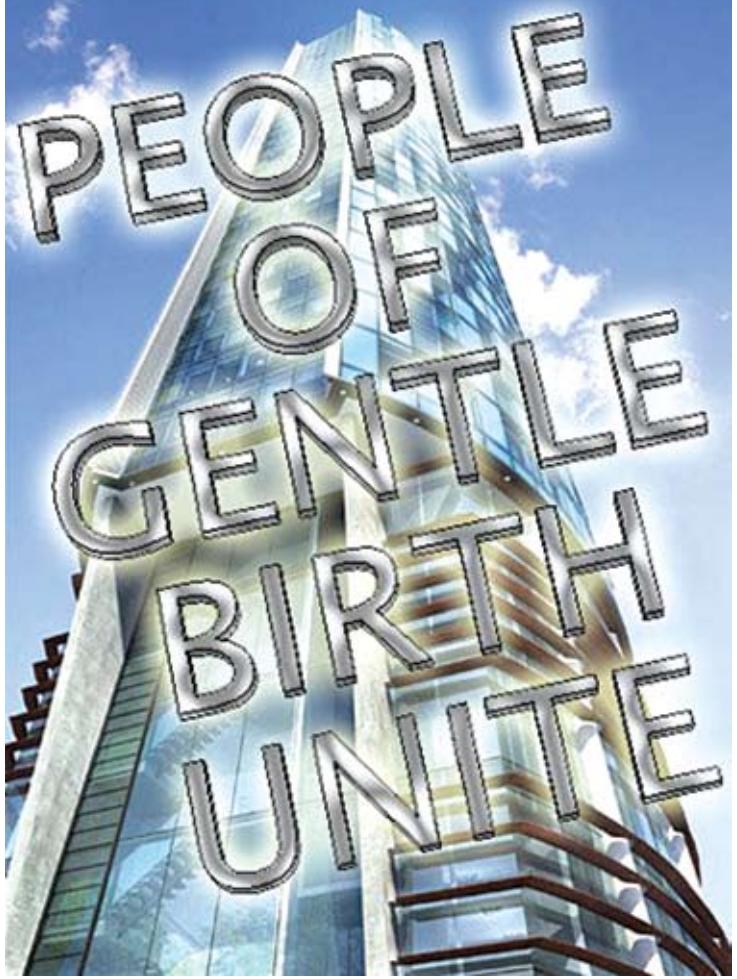
SWAPPING SCHEMA / 1









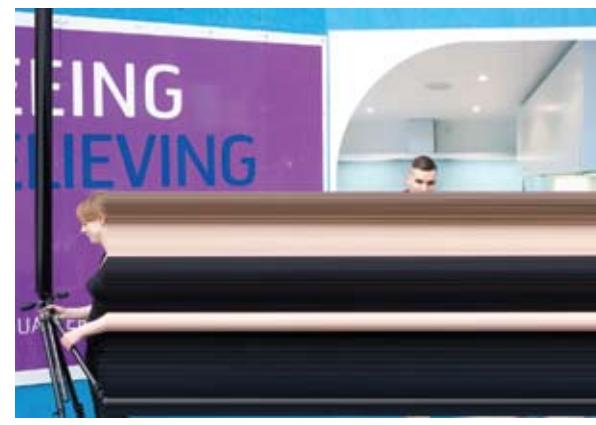
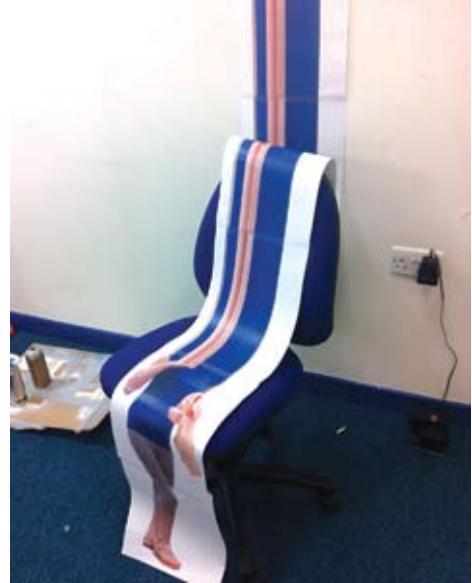






Residence Inn
Marriott







**IN THE
MIDST OF
A THRIVING
COMMUNITY**

U SREDIŠTU USPJEŠNE ZAJEDNICE

Harry Weeks

Harry Weeks je istraživač na doktorskoj razini na Sveučilištu u Edinburghu. Bavi se umjetničkim pregovaranjima zajednice u odnosu na paralelna kretanja u filozofiji i sociologiji nakon 1989. U recentnim istraživanjima i publikacijama pozabavio se pitanjima kao što su istočnoeuropska suvremena umjetnost, performans, mediji bazirani na objektivu, kustoski studiji, umjetnost zajednice, postkomunistička politika i ekonomija suvremene umjetnosti.

Harry Weeks

Harry Weeks is a Doctoral Researcher at the University of Edinburgh, UK. His thesis examines artistic negotiations of community in relation to parallel developments in philosophy and sociology since 1989. His recent research and publications have tackled issues including Eastern European contemporary art, performance, lens-based media, curatorial studies, community theory, post-communist politics, and the economics of contemporary art.

Performans je opasan

Zbog toga što su obično uvjetni, liminalni, opasni i dvolični, performansi su ograničeni konvencijama i okvirima: mjesto, sudionici i događaj predstavljaju se tako da se na neki način doimaju sigurnima. U takvim relativno sigurnim fiktivnim zonama, djelovanje se može dovesti do krajnosti, čak i radi zabave.

Schechner 2003., str. xix

mans je 'liminalan' ili nejasan; postoji mogućnost da neće biti jasno što se izvodi, a što ne. Slučajni prolaznik može opravdano, iako netočno, pomisliti da svjedoči ili komunicira s nekim pod uobičajenim uvjetima, u skladu s normama svakodnevnog postojanja. Drugo, performans treba biti konvencionaliziran kako bi se regulirala aktivnost i poništila sloboda izvođača – na osnovu toga da je performans tek "fikcija, igra, za zabavu" – da djeluje izvan društvenih normi, da prekorači etičke granice i dovede djelovanje do krajnosti (Schechner 2003., str. xviii).

Kao što je napomenuo teoretičar performansa Richard Schechner, performans može biti fundamentalno opasna praksa. Privremen je i eksperimentalan, institucija umjetnog skupa pravila i normi, suprotno onima koji upravljaju 'normalnošću', namijenjenih određenim okolnostima ili ljudima (ako takva stvar postoji). Doista, mnogo toga napisano je na temu performativnosti naše svakodnevice). Stoga treba biti "ograničen konvencijama i okvirima" (kao što su televizija, film ili kazalište) kako bi se neutralizirale dvije karakteristike na kojima se temelji inherentna opasnost performansa: dvosmislenost i krajnost. Prvo, mora biti postavljen u okvir kako bi se jasno odredila, označila i obilježila izvedba. Bez toga, perfor-

Šezdesetih i sedamdesetih godina 20. stoljeća umjetnici su uočili potencijal u izmještanju performansa iz njegovih okvira, izbjegavanju konvencija i oslobođanju njegove inherentne opasnosti. Vito Acconci iskoristio je neupućenu javnost, transformirajući publiku u nesvesne igrače u svojim seksualiziranim igrama, dok je Marina Abramović navela posjetitelje galerije na neprimjereno divlje i okrutno ponašanje. No kada je performans ušao u kanon povijesti umjetnosti, ponovno je postao ograničen novim skupom konvencija i okvira. U uvjerenjivoj usporedbi s tendencijom kapitalizma da prisvoji sve oblike nesla-

Performance is dangerous

Because performances are usually subjunctive, liminal, dangerous, and duplicitous they are often hedged in with conventions and frames: ways of making the places, the participants, and the events somewhat safe. In these relatively safe make-believe precincts, actions can be carried to extremes, even for fun.

Schechner 2003., p. xix

As the performance theorist Richard Schechner noted, performance can be a fundamentally dangerous practice. It is provisional and experimental, the institution of an artificial set of rules and norms, contrary to those governing 'normality', on a particular circumstance or people (if such a thing exists). Indeed, plenty has been written on the performativity of our daily existence). Thus it needs to be 'hedged in with conventions and frames' (such as those of television, film and theatre) in order to neutralise two traits in which, I wish to suggest, the inherent danger of performance is rooted: ambiguity and extremity. Firstly, it must be framed, to clearly demarcate, designate and signpost the performance. Without such framing performance is 'liminal' or ambiguous. It may not

be clear what is performed and what is not. The innocent bystander may justifiably, yet incorrectly, believe that they are witnessing or interacting with someone on standard terms, according to the norms of everyday existence. Secondly, performance requires conventionalisation in order to regulate activity and counteract the license granted to the performer - on the basis that performance is simply 'make-believe, in play, for fun' – to act outside of societal norms, to transgress ethical boundaries and to carry actions to extremes (Schechner 2003, p. xviii).

In the 1960s and 70s artists noticed the potential available through the release of performance from its frames, eschewing conventions and unleashing its inherent danger. Vito Acconci exploited an unsuspecting public, transforming the audience into oblivious players in his sexualised games, while Marina Abramović coaxed the gallery-going classes into incongruous acts of savagery and brutality. But, as performance was admitted into the canon of art history, it once again became constrained by a new set of conventions and frames. In a telling parallel with capitalism's tendency to incorporate all forms of dissent, these were modelled upon the initially trans-

mativnu prirodu likova koje igraju. U svom video radu *Episode III: Enjoy Poverty* (2008.), Martens oscilira između zabrinutog redatelja i

ganja, ova su pravila bila osmišljena po uzoru na inicijalno transgresivne radove prvog vala umjetnosti performansa. I još jednom, performans je postao siguran. Međutim, s nastupom novog tisućljeća, i uslijed šireg zaokreta prema materijalno orijentiranim praksama – što je određujuća karakteristika suvremene umjetnosti u posljednjih dvadeset godina – nova generacija umjetnika nanovo je uspostavila opasnost koja je sastavni dio performansa, izmičući konvencijama i okvirima 'umjetnosti performansa' nakon 1960-ih toliko uspješno da performativni aspekt njihovog rada često biva u potpunosti zanemaren. Renzo Martens, Artur Žmijewski i njima slični uspjeli su, zahvaljujući manipulaciji dvama opasnim karakteristikama navedenim ranije – dvosmislenošću i krajnošću – prokrijumčariti opasnosti performansa van galerijskog prostora u javnu sferu.

Dvosmislenost je pojačana. Martens i Žmijewski upotrebljavaju forme i estetiku dokumentarne metode koja je toliko česta u suvremenoj umjetničkoj praksi, zakrabuljujući svoje performanse u navodnu objektivnost i iskrenost koje izjednačujemo s dokumentarnim idirom. Isto tako, prikrivaju perfor-

between concerned filmmaker and mischievous antagonist, never resting long enough for either the audience or the participants in his film to fully absorb and understand the nature of his character. Žmijewski, throughout his practice tows a fine line between his actions being credible as those of a non-performed figure and those of a performed character, a confusion heightened by the lack of any visual clues to indicate a performance. Indeed, neither he nor Martens substantially alter their appearances in the course of their performances. Having escaped the frames of 'performance art' through this heightened liminality, the extremity of the performance may be amplified, conventions may be circumvented, 'actions can be carried to extremes'. Žmijewski, in his work '80064' (2005), renews the identification number tattooed on the arm of an Auschwitz survivor, an act demonstrably beyond the ethical norms of society, all the while assuring the 92 year old man that the renovated tattoo will look nicer and will retain its authenticity. Again neither audience nor participant is certain as to whether they are witnessing an elaborate performance or the actions of a deranged psychopath.

Ambiguity is heightened. Martens and Žmijewski employ the forms and aesthetics of the documentary mode so prevalent in contemporary art practice, cloaking their performances in the supposed objectivity and sincerity equated with this documentary idiom. Likewise they disguise the performative nature of the characters they play. Martens in his video piece '*Episode III: Enjoy Poverty*' (2008) oscillates

publiku koja će rad vidjeti u njegovom galerijskom obliku; bio je tih i nemametljiv, kao i dokumentacija; zbog izvođenja radnji koje su u

Upravo se unutar ove tendencije u suvremenoj umjetničkoj produkciji smješta djelovanje umjetničkog kolektiva **Eastern Surf**. Oni upotrebljavaju u velikoj mjeri slične strategije javnog performansa u većini svojih radova. U sklopu projekta *Quartermile Rendered Ghosts* (2012.), građani i glicumi pozvani su da nastupe kao arhetipski stanovnici nedavno završenog stambenog i poslovнog kompleksa Quartermile u Edinburghu. Ušli su nenajavljeni na 'polu-javni' središnji trg Quartermile – mrežu prenamijenjenih bolničkih zgrada ispresjecanih različitim novozgrađenim visokokatnicama sa stanovima i staklom obavijenim komercijalnim prostorima – te počeli simulirati radnje preuzete iz kompjuterski generirane arhitektonске vizualizacije prostora. Muškarac vozi bicikl; žena prolazi s ključevima u ruci, usredotočena na sadržaj razgovora preko mobilnog telefona; i, doista u stilu arhitektonskih rendera, neko licina privlačnih i dotjeranih djevojaka bescijljno tumara, uživajući u ljepoti ovog idiličnog javnog prostora.

Njihov performans je, poput onih Žmijewskog i Martensa, bio nenajavljen, ne zamišljen kao performans, ako izuzmemo sekundarnu

takvom prostoru uobičajene, nije se na prvi pogled doimao neobičnim ili čudnim (dvije figure na jednoj od slika nisu izvođači, već obični prolaznici, i nije odmah jasno o kome je riječ). Svi ovi čimbenici naglašavaju liminalnu prirodu performansa, što je kvaliteta koju Eastern Surf dijele s gore navedenim primjerima. Pa ipak, ishod performansa, a osobito njegova recepcija, u oštrom je kontrastu s reakcijama na performanse Martensa i Žmijewskog. Dok su ovi takozvani "zločesti dečki" (Lloyd 2010.) umjetničkog svijeta redovito izazivani i prozivani zbog etičke transgresije svojih radova (Martens je navodno nekoliko puta primio batine nakon projekcije svojih filmova), rad Eastern Surf-a primljen je dobro. Nema spomena etičkog prekoračenja, usprkos činjenici da je idiom performansa kojeg je grupa usvojila, kao što sam naveo, ne samo vezan uz etičko prekoračenje, već je u suštini isprepletan s njime. Jasno, tome pridonosi manjak krajnosti u radu grupe. Oni ne izvode akcije koje šokiraju ili zaprepašćuju u mjeri u kojoj to čini 80064. Međutim,

receiving their work in its gallery form; it was quiet and unobtrusive, as was the documentation; through its mimicry of actions purported to be common in such spaces it did not appear ostensibly foreign or unusual at a glance (indeed, two of the figures in one of the images are not performers but passing members of the public, and it is not immediately clear which). All these factors accentuate the liminal nature of the performance, a quality shared by Eastern Surf and the examples described above. And yet the outcome of the performance, in particular its reception, is quite startlingly in contrast to those of Martens and Žmijewski. While these so-called 'Bad Boys' (Lloyd 2010) of art have been routinely challenged and confronted regarding the ethical transgressions of their work (Martens has reportedly been on the receiving end of several fistfights after screenings of his films), Eastern Surf's work has been received thoughtfully. There is no suggestion of ethical transgression, despite the fact that the performance idiom adopted by the group, as I have argued, has not only been thoroughly associated with ethical transgression, but is also fundamentally imbricated in it. Of course, a contributory factor in this is the lack of extremity in Eastern Surf's

Their performance was, like those of Martens and Žmijewski, unannounced, not framed as performance art except for the secondary audience

otrijebim terminologiju Zygmunta Baumana, u smislu zajednice koja još to nije, koja je obilježena upravo aetičnošću koju performansi Easter Surf-a čine vidljivom.

Etička uspostava zajednice

Literatura koju je objavio marketinški ured Quartermilea potencijalnim stanašima ponosno nudi mogućnost da žive "u središtu uspješne zajednice." Uzveši u obzir čak i relativnu mladost naselja, i kratak posjet samoj lokaciji pokazuje suprotno. Iako je 'zajednica' postala izuzetno širok termin za opisivanje društvenih odnosa, ni jedno od njenih značenja ne opisuje Quartermile na prikladan način. Nešto nedostaje. Njemački sociolog Ferdinand Tönnies zapisaо je 1887. u svojoј knjizi *Gemeinschaft und Gesellschaft* (Zajednica i civilno društvo) da:

Što god da je suglasno s unutarnjim karakterom odnosa zajednice predstavlja njen zakon, i biti će poštovano kao istinska, osnovna 'volja' svih onih koji su njome povezani.

Tönnies 2001., str. 33

čini mi se da je u igri još jedan faktor koji pomaže objasniti razliku između tih dviju različitih formi suvremenog javnog performansa.

Premda je točna motivacija savjesnih i taktičkih etičkih transgresija Žmijewskog i Martensa često nejasna – što je još jedno očitovanje njihove strateške dvosmislenosti – često se opravdano navodi da su njihova meta upravo etički principi koje krše. Grant Kester sugerirao je da su takve prakse motivirane "strateškom proizvodnjom srama ili krivnje kod gledatelja (s ciljem pobuđivanja po svoj prilici uspavanog etičkog senzibilite-ta)" (Kester 2012.). Smatram da rad Eastern Surf-a, nasuprot tome, ističe nedostatak etike, osobito osebujnu etičku prazninu naselja Quartermile u koje smještaju svoj performans, a time i nebrojenih novih poslovnih i stambenih objekata koje se često naziva 'polu-javnim prostorima'. Da pojasnim, to ne znači da Quartermile predstavlja prostor zagađen neetičkim ponašanjem, već da je, doslovno, lišen vladajuće etike, koda prihvatljivih društvenih praksi. Quartermile nije neetičan, već aetičan. U drugom dijelu ovog teksta pokušati ću opisati suvremenu novogradnju koju Quartermile predstavlja, da up-

work. They do not perform any action which shocks or appalls to the same degree as '80064'. However, it seems to me that there is another factor in play which helps to explain the difference between these two contrasting forms of contemporary public performance.

Although the exact motivations underlying Žmijewski and Martens' conscientious and tactical ethical transgressions are often uncertain – another manifestation of the strategic ambiguity employed by the pair – it has been reasonably argued that the target they set in their sights is in fact the very ethics they transgress. Grant Kester has suggested that such practices are motivated by the 'strategic production of shame or guilt in the viewer (in order to awaken a presumably dormant ethical sensibility)' (Kester 2012). I contend that the work of Eastern Surf, conversely, serves to highlight a lack of ethics, specifically the peculiar ethical void of the Quartermile development in which they situate their performance and by extension the innumerable other new commercial and residential developments often referred to as 'semi-public spaces'. To clarify, this is not to say that Quartermile represents a space plagued with unethical behaviour, rather I mean quite literally

that the space is devoid of a governing ethics, a code of acceptable social practices. It is not *unethical*, but *anethical*. In the second part of this paper I shall endeavour to characterise the contemporary new-build development which Quartermile is so representative of as, to use the language of Zygmunt Bauman, a 'not yet' community, defined by precisely the anethical quality Eastern Surf's performance makes visible.

The ethical constitution of community

The literature issued by Quartermile's marketing office proudly offers potential residents the opportunity to live 'in the midst of a thriving community'. Even allowing for the relative youth of the development, the quickest of visits to the site seems to contradict this proclamation. Though 'community' has become the broadest of terms to describe social relations, in none of its senses does it seem an adequate descriptor of Quartermile. Something is lacking. The German sociologist Ferdinand Tönnies wrote in his 1887 tome *Gemeinschaft und Gesellschaft* (Community and Civil Society) that:

Anything which is in agreement with the inner character of a community relationship constitutes



Arhitektonski render
Architectural render

zumijevanjem 'etike' nego s bilo čim zakonodavnim. Kao što Jose Harris navodi u svom uvodu u izdanju Tönniesove knjige iz 2001., "u zajednicama (*Gemeinschaften*) zakon je proizšao iz zajedničkog iskustva i rada." To je "podsvjesna zajednička moralnost," a ne 'Civilno Društvo' ili *Gesellschaft* izmjena zakona, proizvod pravne i administrativne racionalnosti i formalnog zakonodavstva" (Tönnies 2001., str. xix). Stoga, slijedeći Tönniesovu logiku, zajednice se uspostavljaju ne na temelju identiteta, religije, etniciteta, nacionalnosti ili posjeda, već na temelju začudnog koktela svih tih i drugih faktora, koja se manifestira, nakon dužeg i organskog procesa, kao etika, kod praksi i normi koje nadziru funkcioniranje i ponašanje zajednice i njezinih

članova. Upravo u tom području, po pitanju etike, Quartermile fundamentalno ne uspijeva u naumu da funkcioniра kao oblik zajednice, kao što će analiza izravne recepcije performansa Eastern Surf-a i potvrditi.

Unatoč povremenom pojavljivanju stanara i mušterija različitih poslovnica u naselju, performans nije nijednom bio prekinut niti je izazvao pitanja. Iako su izvođači oponašali radnje i aktivnosti arhetipskih stanovnika kakve možemo vidjeti na kompjuterski generiranom renderu naselja, pretjerana izvještačenost – ili zaista, pretjerna konformnost – njihove izvedbe jasno obilježava događaj kao nešto neobično. Njihov performans bio je dvosmislen, no nikako nevidljiv. Usaporedite ove tri slike, prva je arhitektonski render prostora, druga prikazuje sam performans, a treća uobičajeno funkcioniranje prostora.



Eastern Surf dokumentacija performansa
Eastern Surf performance documentation

its law, and will be respected as the true, essential 'will' of all those bound together in it.

Tönnies 2001, p. 33

Tönnies' characterisation of 'law' as pertaining to community is more readily equated with our contemporary understanding of 'ethics' than anything legislative. As Jose Harris states in his introduction to the 2001 edition of *Gemeinschaft und Gesellschaft*, 'in Communities (*Gemeinschaften*) law emerged from common experience and shared work.' It is a 'subliminal shared morality' as opposed to the 'Civil Society' or *Gesellschaft* permutation of law, a 'product of juristic and administrative rationality and formal legislation' (Tönnies 2001, p. xix). Thus, following Tönnies' logic, communities are constituted not by identity, nor religion, ethnicity, nationality or property, but by a peculiar cocktail of these and other factors which manifests itself, after a lengthy and organic process, as an ethics, a code of practices and norms which govern the functioning and behaviour of the community and its members. It is on this question of ethics that Quartermile fundamentally fails in any claim to operate as a form of community, as an analysis of the on-site reception of Eastern Surf's performance will confirm.



Quartermile, Srpanj, 2012.
Quartermile, July, 2012.

Despite the occasional passing of residents and customers of the various commercial outlets in the development the performance was not once interrupted or questioned by members of the public. While the performers were mimicking the actions and activities of archetypal residents as seen in computer generated renders of the development, the exaggerated artificiality – or indeed, the exaggerated conformity – of their performance clearly marks it out as something unusual. Their performance was ambiguous, but by no means invisible. Compare these three images, the first an architectural render of the space, the second an image of Eastern Surf's performance, the third a photograph depicting the usual functioning of the space.

It is clear from this comparison that the performance was left, for the

*razumijevanje ne trebamo tražiti,
kamoli mukotrpno graditi ili se za
njega boriti: ono "je tamo," gotovo i
spremno za upotrebu – tako da se
međusobno razumijemo 'bez riječi'
i nikad ne trebamo pitati, uplašeno,
"kako to misliš?"*

Bauman 2001., str. 9-10

Iz ove usporedbe jasno je da performans nije bio ometen ne zato što ga nitko nije primijetio, već zato što ga nitko od članova javnosti nije smatrao 'opasnim' ili vrijednim prekidanjem, da se vratim na Schechnerovu terminologiju. Zamislite ovu hipotetsku situaciju. Da su Eastern Surf otišli u Stamford Hill, pretežno židovsko područje u Londonu, stavili jarmulke i ponašali se kao stereotipni članovi te zajednice, ne samo da bi izazvali puno više pozornosti nego u Quartermileu, već bi recepcija tog čina bila značajno negativnija. Zašto? Jednostavno zato što u židovskoj zajednici postoji etika koja bi njihov čin ocijenila kao uvredljiv, nametljiv i prijeteći. To je jedan od univerzalnih i jednostavnih etičkih impulsa zajednice kojim se štiti od nametljivaca, uljeza i sabotera. Taj impuls očigledno ne postoji u Quartermileu.

Ono što je apsolutno ključno za uspostavu zajednice je da ova etika zaista bude 'podsvjesna' i 'zajednička'. Zygmunt Bauman referira se na Tönniesovu raspravu o zajednici, opisujući etiku kao "ispravnu i stvarnu volju onih koji su vezani zajedno." Nastavlja:

*Zajedničko, priručno (zuhanden,
rekao bi Martin Heidegger)*

Prema Baumanu, jedna od tendencija modernog kapitalizma je "pokušaj oživljavanja ili stvaranja 'osjećaja zajedništva'" *ab nihilo* (Bauman str. 34). Takvi pokušaji, objašnjava Austin Williams, pokazuju "ležerno nepoštovanje upravo prema onome što [zajednicu] čini posebnom: zajedništvo – dobrovoljno udruživanje zainteresiranih strana" (Williams 2008., str. 7). Oni traže navodne prednosti zajednice, dok istovremeno nestripljivo zaoblaze dugotrajni proces etičke kristalizacije koja je ključna za uspostavu zajednice. To je najočitije, i pretjerano, na primjeru "uzornog sela" (*model village*) kao što je Bournville,

kroz koje su industrijalci nastojali upregnuti vezivne moći zajednice u vlastite industrijske i proizvodne svrhe. Poundbury u Dorsetu zanimljiv je primjer zbog toga što predstavlja pokušaj ideološkog nametanja zajednice od strane Vojvodstva

most part, undisturbed not because it went unnoticed. Rather, it would seem that the performance was not interrupted by any members of the public because it was not deemed 'dangerous', to return to Schechner's terminology, not deemed worthy of interruption. Think of this hypothetical scenario. Were Eastern Surf to have gone to Stamford Hill, a predominantly Jewish area in London, donned yarmulkes and performed as stereotypical members of that community, they would have received not only significantly more attention than they did in the case of their Quartermile action, but it would have been considerably more negative. Why? Simply because an ethics exists within the Jewish community that would deem their action disrespectful, intrusive and threatening. It is one of the most universal and simple ethical impulses of communities to protect themselves from interlopers, intruders and saboteurs. Such an impulse is demonstrably absent from Quartermile.

What is absolutely key to the constitution of a community is that this ethics is truly 'subliminal' and 'shared'. The sociologist Zygmunt Bauman takes up Tönnies' discussion of com-

munity, describing this ethics as 'the proper and real will of those bound together'. He continues:

The community-style, matter-of-factly (zuhanden, as Martin Heidegger would say) understanding does not need to be sought, let alone laboriously built or fought for: that understanding 'is there', ready-made and ready to use – so that we understand each other 'without words' and never need to ask, comprehensively, 'what do you mean?'

Bauman 2001, pp. 9-10

It is, according to Bauman, one of the tendencies of modern capitalism to 'attempt to resuscitate or create *ab nihilo* a "community feeling"' (Bauman p. 34). Such attempts, as Austin Williams has argued, display a 'casual disregard for the very thing that makes [community] special: communal – a voluntary association of interested parties' (Williams 2008, p. 7). They pursue all the supposed benefits of community while simultaneously and impatiently circumventing the time-consuming process of ethical crystallisation essential to the constitution of the community in the first place. This is most apparent, and exaggerated, in the model village,

svoju netaknutu ljepotu i pribijati na stupove poduze manifeste u kojima poziva članove da cijene njena čudesna a drugima govoriti neka se dive ili ušute – možete biti sigurni da zajednica više ne postoji (ili ne još).

Bauman 2001., str. 11–12

Cornwall i arhitekta Leona Kriera da iz vedra neba, *ab nihilo*, proizvedu zajednicu koja bi odražavala etičke principe princa Charlesa.

Suvremena urbana naselja poput Quartermilea logični su potomci takvih mjesta. Često financirana od strane finansijskog sektora – Quartermile je djelomično financirala Bank of Scotland – ona pokušavaju stanovnicima nametnuti etiku koja potiče proizvodnju kapitala u post-industrijskoj ekonomiji. I poput uzornih sela, ona koriste retoriku zajednice, gorljivo se proglašavajući istima. Židovska zajednica u Stamford Hillu razvijala se organski više od 200 godina i stoga je imala dovoljno vremena i autonomije za stvaranje istinski podsvjesne i zajedničke etike, dok Quartermile nije imao nijedno od toga. Doista, brošure koje govore o "uspješnoj zajednici" objavljene su i prije dovršenja građevinskih radova, znatno prije nego što se uselio itko od stanara koji navodno tvore zajednicu. Takvo određenje čini se prilično arbitarnim ili čak defenzivnim. Kao što Bauman komentira na tipično jedar način:

Jednom kada krene hvaliti svoju jedinstvenu odvažnost, opjevavati

such as Bournville, through which industrialists endeavoured to harness the cohesive powers of community to their own industrial and productive ends. Poundbury in Dorset is an interesting case, representing as it does an ideological imposition of community, an attempt by the Duchy of Cornwall and the architect Leon Krier to concoct out of thin air, *'ab nihilo'*, a community which would mirror Prince Charles' own set of ethics.

Once it starts to praise its unique valour, wax lyrical about its pristine beauty and stick on nearby fences wordy manifestoes calling its members to appreciate its wonders and telling all the others to admire them or shut up – one can be sure that the community is no more (or not yet, as the case may be).

Bauman 2001, pp. 11–12

Contemporary urban developments such as Quartermile are the logical descendants of these model villages. Often funded by the finance sector – Quartermile was part funded by the Bank of Scotland – they attempt to impose an ethics upon residents conducive to the production of capital in a post-industrial economy. And, like model villages, they speak in the rhetoric of community, proclaiming themselves volubly as such. But while the Jewish community of Stamford Hill has developed organically for over 200 years, and has thus had the time and autonomy to generate a truly subliminal and shared ethics, Quartermile has had neither. Indeed, the brochures which boast of a 'thriving community' were published prior to the completion of building work,

Eastern Surf's performance was in fact interrupted on one occasion, by a 'concierge' wishing to know what was going on (or, to return to Bauman's phrase cited earlier, 'what do you mean?'). His concern was not founded on a concrete complaint against Eastern Surf's actions, he made no specific protestations against them, rather he was under the general impression that what they were doing was somehow not 'normal', was somehow in transgression of the ethical norms supposed to govern the space of Quartermile.

Stoga, ono čemu svjedočimo u Quartermile i što nam Eastern Surf eksplicitno predstavljaju je nedolično rođenje zajednice. Iako sam rekao da je uspostava zajednice putem kristalizacije etike organski proces, to ne znači da etika koja čini temelj zajednice nije artificijelna, strana, nametnuta ili arbitarna. Zapravo se češće događa da se zajednice stvaraju odozgo. Još ne znamo hoće li se Quartermile, zajednica koja to još nije, jednog dana u potpunosti uspostaviti kao zajednica ili neće. Trenutak u kojem stanari, a ne sigurnosno osoblje, postaju oni koji propituju postupke uljeza kao što su Eastern Surf, biti će siguran znak da je došlo do ove uspostave.

Bauman, Zygmunt. *Community: Seeking Safety in an Insecure World*. Polity: Cambridge, 2001.

Kester, Grant. 'The Sound of Breaking Glass, Part II: Agonism and the Taming of Dissent', *e-flux* #31. 2012.

Lloyd, Kirsten. 'The Ethics of Encounter', *ArtPulse Magazine*. 2010.

Schechner, Richard. *Performance Theory*. Routledge: London, 2003.

Tönnies, Ferdinand. *Gemeinschaft und Gesellschaft*. CUP: Cambridge, 2001.

Williams, Austin. 'Introduction,' u *The Future of Community: Reports of a Death Greatly Exaggerated*, ur. Alastair, Clements, Earnshaw i Williams. Pluto Press: London, 2008.

These ethics, even in the eyes of the concierge, are entirely unclear and seem as arbitrary as the use of the term community in the development's literature. They are absolutely not 'shared' or 'subliminal'. They are not an ethics held in common by the residents, but rather are an ethics imposed from above, and enforced by paid staff, in the hope that one day, through habit, policing and patrolling, they will be adopted by the residents. Not an 'essential will' of the community but a 'product of juristic and administrative rationality and formal legislation'.

As such, what we witness in Quartermile, and what Eastern Surf present to us more explicitly, is the unseemly birth of a community. While I have argued that the constitution of community through the crystallisation of an ethics is an organic process, this is not to say that the ethics which form the basis of the community are not artificial, foreign, imposed or arbitrary. Indeed, it is more often the case than not that communities are born from above. We do not know whether the 'not-yet-community' of Quartermile will one day constitute itself fully as a community or not. The moment at which residents are

those who question the actions of interlopers such as Eastern Surf, as opposed to security staff, will be a significant sign that this constitution has taken place.

Bauman, Zygmunt. *Community: Seeking Safety in an Insecure World*. Polity: Cambridge, 2001.

Kester, Grant. 'The Sound of Breaking Glass, Part II: Agonism and the Taming of Dissent', *e-flux* #31. 2012.

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**A NOTE FOR
EASTERN SURF**
**Korčula, Zagreb,
Amsterdam, October 2012**

ZAPIS ZA EASTERN SURF

**Korčula, Zagreb, Amsterdam,
listopad 2012.**

Darko Fritz

Darko Fritz je umjetnik, nezavisni kustos i istraživač. Rođen je u Hrvatskoj, a trenutno živi na relaciji Amsterdam-Zagreb-Korčula. Studirao je arhitekturu u Zagrebu i umjetnost na Rijksakademie van Beeldende Kunsten u Amsterdamu. Njegov rad popunjava prostor između suvremenih umjetničkih praksi i kulture medijske umjetnosti, a prezentira ga u različitim kontekstima i okruženjima. U posljednje vrijeme razvija hortikulturne jedinice u javnim prostorima, prekoračujući sadržaje iz digitalne domene. Proučavao je povijesti međunarodne kompjuterski generirane umjetnosti, što je rezultiralo nekolicinom publikacija i izložbi, kao što su *Bit International - Computers and Visual Research, [New] Tendencies, Zagreb 1961–1973*, Neue Galerie, Graz, 2007 i ZKM, Karlsruhe, 2008. Fritz je osnivač i programer galerije *siva* (zona – prostor za suvremenu i medijsku umjetnost od 2006.

Darko Fritz

Darko Fritz is artist and independent curator and researcher. He was born in Croatia, and currently he lives in Amsterdam, Zagreb and Korčula. He studied architecture in Zagreb and art at Rijksakademie van Beeldende Kunsten in Amsterdam. His work fills the gap between contemporary art practices and media art culture. He presents his works in different contexts and environments. Recently he has been developing horticultural units in public spaces, transgressing the contents from the digital domain. His research on histories of international computer-generated art resulted in several publications and exhibitions, as the *Bit International - Computers and Visual Research, [New] Tendencies, Zagreb 1961–1973*, Neue Galerie, Graz, 2007 and ZKM, Karlsruhe, 2008. Fritz is founder and programmer of the grey) (*area – space of contemporary and media art since 2006*.

Surf povodom galerijske prezentacije. OK. Za vrijeme pisanja teksta, nisam video rad u galerijskoj prezentaciji ili u kakvom drugom 'realnom' prostoru, već njegovu prezentaciju, tj. reprezentacijama u formi elektronske knjižice (pdf) *Eastern Surf: Kernel Panic Control*, dodatnim tekstualnim opisima preko e-maila, web stranici koja sadrži popriličnu količinu teksta, ilustracija, i 3-D animacija, i konačno nekoliko videa na vimeo.com. Spomenuti videi mi se od svega spomenutog čine 'najkonkretnijima', tj. daju uvid u estetiku i postavke ovog projekta 'iz prve ruke', iz samog umjetničkog djela. Kako sam cijeli mjesec putovao i bio vezan raznim obavezama, nisam se mogao potpuno posvetiti toj gomilji materijala odjednom. Šuma je tu informacija, malo previše da bi se pisalo o projektu bez direktnog doživljaja umjetničkog rada. Povremeno sam te materijale gledao, proučavao i skupljaо kratke zapise, koje će ovdje i predstaviti. U tekstovima autora projekta na prvi pogled sve se čini lijepo i sistematski opisano, makar se osobno bilo teško probijati kroz slojeve projekta koji se tokom dvije godine neprestano mijenjao i razvijao u raznim pravcima.

Proširena stvarnost (AR) je izravni ili neizravni pogled uživo na fizički, stvarni okoliš čiji su elementi prošireni pomoću kompjuterski generiranih senzornih informacija kao što su zvuk, video, grafika ili GPS podaci. Povezana je s općenitijim konceptom znanim posredovana stvarnost, u kojem je percepcija stvarnosti kompjuterski modificirana (možda čak i umanjena više nego proširena). Poslijedično, tehnologija funkcioniра pojačavajući korisnikovu trenutnu percepciju stvarnosti. Suprotno tome, virtualna stvarnost zamjenjuje stvarni svijet simuliranim. Proširenje se obično odvija u stvarnom vremenu i u semantičkom je kontekstu s elementima okoliša, poput sportskih rezultata na televiziji tijekom utakmice. Zahvaljujući AR tehnologiji (npr. dodavanju kompjuterskog vida i prepoznavanja objekata), informacije o okolnom stvarnom svijetu korisnika postaju interaktivne i podobne za digitalnu manipulaciju. Artifijelne informacije o okolišu i objektima u njemu mogu se postaviti preko stvarnog svijeta.

Proširena stvarnost, Wikipedia, January 2011,
http://en.wikipedia.org/wiki/Augmented_reality

Javila mi se Ana bih li sudjelovao tekstom u katalogu projekta Eastern

Augmented reality (AR) is a live, direct or indirect, view of a physical, real-world environment whose elements are augmented by computer-generated sensory input such as sound, video, graphics or GPS data. It is related to a more general concept called mediated reality, in which a view of reality is modified (possibly even diminished rather than augmented) by a computer. As a result, the technology functions by enhancing one's current perception of reality. By contrast, virtual reality replaces the real world with a simulated one. Augmentation is conventionally in real-time and in semantic context with environmental elements, such as sports scores on TV during a match. With the help of advanced AR technology (e.g. adding computer vision and object recognition) the information about the surrounding real world of the user becomes interactive and digitally manipulable. Artificial information about the environment and its objects can be overlaid on the real world.

Augmented reality, Wikipedia, January 2011,
http://en.wikipedia.org/wiki/Augmented_reality

Ana had contacted me to ask if I would like to contribute to the catalogue for the project Eastern Surf oc-

casioned by the gallery presentation. OK. When I was writing the text, I hadn't previously seen their work in a gallery or any other 'real' space, but only its presentation in the form of the electronic booklet (pdf) *Eastern Surf: Kernel Panic Control*, additional textual descriptions via email, the website that contains a significant amount of text, illustrations, 3D animations and, finally, several videos on Vimeo. Those videos seemed to me the 'most specific', that is, they provided an insight into the project's aesthetics and setup 'first-hand', from the artwork itself. As I was travelling the whole month and had various commitments, I could not devote myself completely to this huge body of material at once. There is a forest of information, a little too much to write about the project without experiencing the artwork directly. I would look at those materials from time to time, study them and take short notes, which I am going to present here. In the texts of the project's authors, at first glance everything seems neatly and systematically described, even though it has been hard for me personally to dig through the project's layers, which have constantly changed and

morem, te još neke druge lokacije...

Metamodel predstavlja virtualan prostor pravljen prema predlošku dosta obične kuće, izgrađen 3-D alatima i prepostavljam da je vrlo bitan u projektu. Vjerujem da je to njihovo centralno mjesto sastanaka i rada, skretnica za djelovanje između virtualnog i realnog prostora i mjesto razvijanja procesa projekta. Trebati će, napokon, pročitati taj njihov dugi tekst cijelovito.

Na web stranici projekta Eastern Surf predstavljeni su i video radovi indikativnih naziva: *meta model phase 6 #2AF261E Inbuilt render ghosts final* i *Whisky Bond*. Ovaj posljednji prezentacijski video s tekstrom (*text to speech*, kompjuter koji izgovara napisan tekst) u korporacijskom

žargonu s velikim humorističnim odmakom, snimljen u *white-cube* interijeru galerije ili umjetničkog studija gdje razni ljudi obučeni casual, prepostavljam uključeni umjetnici, pokazuju u naivnoj i dječje zaigranoj zabavnoj maniri dvodimenzionalne panele slika uredske opreme (stolova, kompjutera, mobitela itd.) naslikanih u istom naivnom stilu. Pri kraju

prezentacijskog videa, izgovorena je i manifestativna rečenica '*We are pragmatic utopians*.' U drugim videima prikazuju se AR aplikacije za mobilni telefon, no ne znamo je li to dokumentacija ili (video tehnologijom) simulirana dokumentacija. Tema koja se provlači je dislokacija, od raznih realnih prostora do realnih i virtualnih objekata. Npr., na nekom dvodimenzionalnom 'triggeru' u prikazanoj slici uključi se video s druge lokacije, koja u loopu prelazi u sljedeću i tako dalje. Prepoznajem poznate motive iz Zagreba, ne prepoznam neke motive s obalom i

Vidim i da su radili performanse inscenirajući razne situacije u realnom prostoru. Miks privatnih, javnih i djelomično javnih prostora. Miks digitalnog i realnog prostora i artefakata. **Dislokacija.**

U neoliberalnom kapitalizmu kvaliteta produkta je manje bitna, dok su prezentacija i 'pakiranje' često bitniji za 'uspjeh' plasmana proizvoda. Kako u trgovini, tako i u umjetnosti, naročito u kontekstu 'kreativne industrije'. PR je izmišljen prije sto godina, živimo u doba dekadencije marketinga, target grupa, korisničkih profila, statistika koje postaju automatizirane i odlučuju o ekonomiji, prezentacija, reprezentacija, simulakruma prezentacija. Eastern Surf koristi jezik prezent-

one in a loop and so on. I recognize certain motifs from Zagreb, I don't recognize certain motifs with the shore and the sea and some other locations... *Metamodel* presents a virtual space created according to the template of a rather ordinary house, built using 3D tools, and I assume it plays an important part of the project. I believe it is their central meeting place and workplace, a shunt for working on the border between the virtual and real space and a space for developing projects. I'm going to have to, finally, read their long text in its entirety.

Video works of indicative titles are also presented on the project's website: *meta model phase 6 #2AF261E Inbuilt render ghosts final* and *Whisky Bond*. This last presentation video with text (text to speech, a computer playing back text in a spoken voice) in the corporate jargon with a great humorous detachment, recorded in the white cube interior of a gallery or an art studio where a number of casually dressed people, the artists, I presume, in a naive and playful manner display two-dimensional panels of pictures of office equipment (desks, computers, cell phones, etc.) painted in the same naive style. At the end of the video, the manifestational sentence 'We are pragmatic utopians' is spoken'. In other videos, we see AR mobile applications, but we are not sure if this is documentation or video-simulated documentation. The theme that runs through their work is dislocation, from various real spaces to real and virtual objects. For example, in a two-dimensional 'trigger' in the shown picture the video is turned on from another location, which passes into the next

I see they also did performances, reproducing various situations in the real space. A coupling of private, public and semi-public spaces. A coupling of the digital and real space and artifacts. **Dislocation.**

In neoliberal capitalism, the quality of a product is less important, while its presentation and 'packaging' are often more important when it comes to the 'successful' placing on the market. As in commerce, so in art, especially in the context of the 'creative industries'. PR was invented a hundred years ago, we live in the age of the decadence of marketing, target

Prezentacija prezentacije,
reprezentacija reprezentacije,
svremena umjetnost.

acije u dobrom dijelu svog vizualnog 'output-a', i ravnopravno ga uključuje u svoj višemedijski projekt.

Konkurenca. Prezentacija. Umijeće komuniciranja ideja i prodaje proizvoda, marketing, umijeće uvjerenja, prostor manipulacije. Tehnike marketinga čak i uključuju spiritualne tehnike, izvrnute u slučaju direktnе prodaje, gdje prodavač ulazi u frekvenciju i ritam glasa sugovornika, učestalo ponavlja njegovo ime i sl.). U doba dominacije digitalnih tehnologija u svim pogledima neoliberalnog (i onog 'divljenog', 'banana', npr. hrvatskog) kapitalizma, gdje je i sam novac virtualan i više nije utemeljen u kakvom analognom ekvivalentu (npr. zlato), software-i-digitalnih prezentacija su se također ubrzano razvile, i postale dobrim dijelom dostupne svima koji su online. Često se mogu koristiti bez naknade, dok zarada proizvođača leži u 'pro' verzijama, ili pak skrivenije, kao u slučaju prodaje profila korisnika Facebooka ili *data-mining* podacima kojima trguje Google s komercijalnim korporacijama, FBI, CIA i sličnim organizacijama koje su prije, u analognom svijetu, skupo i mukotrpno sakupljale i analizirale iste podatke.

Autori kažu u svojim materijalima i u prepisci da su projektu Eastern Surf korišteni Facebook, Twitter, Google Sketchup, Skype, Bambuser, Dropbox, Google documents. Vjerojatno su koristili i neki software za 3-D modele (tipa Sketchup) i neki software za AR projekte na mobilnim telefonima, ako su ih stvarno izveli a ne samo simulirali, ili izveli samo 'za sebe' (u materijalima nisam vidio QR kodove ili URLove za Layer ili slične AR platforme za smart-phone). Doznao sam da su autori Eastern Stuff projekta u procesu rada proučavali potencijale slijedećih komercijalnih prezentacijskih alata, čiju ćemo upotrebu možda vidjeti u nekom od slijedećih projekata: *Rep.licants.org*, web servis koji omogućuje korisnicima da instaliraju umjetnu inteligenciju (bot) na svoj Facebook i/ili Twitter račun; *NetSubstance / Brand Name Generator*, nasumično generira imena brendova ovisno o vašem inputu; *Living Actor™ Presenter*, 100% online alat koji generira video animacije iz zvučnih ili tekstualnih datoteka koje se koriste za automatsku animaciju 3-D avatara visoke kvalitete

groups, user profiles, statistics that become automated and decide on the economy, presentations, representations, the simulacra of presentations. Easter Surf use the language of presentation in the large part of their visual 'output' and include it equally in their multimedia project.

Competition. Presentation. The art of communicating ideas and selling products, marketing, the art of persuasion, the space of manipulation. Marketing techniques even include spiritual techniques, distorted in the case of direct sales, where the salesperson enters the interlocutor's frequency and rhythm of voice, frequently repeats their name, and so on. In the age of the domination of digital technologies in all aspects of neoliberal (and 'wild', 'banana', for example, Croatian) capitalism, where the money itself is virtual and no longer grounded in an analog equivalent (e.g. gold), digital presentation software has also rapidly developed and become largely available to anyone who's online. Often it can be used for free, while the manufacturer's profit lies in the 'pro' versions, or, more obscurely, as in the case of selling Facebook user profiles or data mining that Google

uses for trading with commercial corporations, FBI, CIA and similar organizations that used to have to, in the analog world, invest a lot of money and effort in collecting and analyzing the same data.

A presentation of presentation, a representation of representation, contemporary art.

In their material and correspondence, the authors claim that they used Facebook, Twitter, Skpe, Bamuser, Dropbox, Google documents in the project. They also probably used a 3D modeling software (such as SketchUp) and a software for developing mobile AR applications, if they did actually perform them and not only simulate, or perform only 'for themselves' (I didn't find any QR codes or URLs for layers or similar AR smartphone platforms in their material). I found out that Eastern Surf have studied potentials of the following commercial tools, and that their usage will perhaps be presented in one of the upcoming projects: *Rep.licants.org*, a web service allowing users to install an artificial intelligence (bot) on their Facebook and/or Twitter account; *NetSubstance / Brand Name Generator*, randomly

buka i galama iz redova praktičara medijske umjetnosti jer je gospođa previdjela cijelu umjetničku disciplinu i povrijedila mnoge predane djelatnike (vidi *CRUMB web resource for new media art curators*, <http://www.crumbweb.org>, arhiva rujan 2012.).

preko bilo koje pozadine koju odberećete; *itePal*, omoguće vam da stvorite avatar koji govori za vašu web stranicu.

Povijest tehnološki podržane interaktivne teleprezentne umjetnosti u realnom vremenu, u kojem okviru operira i Eastern Surf projekt, je bogata. Douglas Davis, *Electronic Hokkadim*, 1971, otvoreni TV prijenos; Kit Galloway i Sherrie Rabinowitz, (*Mobile Image*), *Virtual Space / Composite Image – Space Dance from Satelite Art*, 1977., zajednički ples preko satelitskog video prijenosa; Robert Adrian: *Svijet u 24 sata*, 1982., slow-scan TV, fax, kompjuterski network, telefon; Roy Ascott, *The Pleating of the Text*, 1983., kompjuterski network, vizualni displeji s ugrađenim modemima i printerima; Mario Ramiro i Jose Garcia, *Clones: A simoultanious Radio, Television and Videotex Network*, 1983.; Fred Forest, *Land of the Arts*, 1984.., instalacija s interaktivnom video i telefonskom mrežom... itd., itd....

I povijest kolektivnih kreacija u suvremenoj umjetnosti je bogata, kao

Po pregledu korištenog software-a izgleda da autori nisu dio tzv. 'media-art' scene, jer je sva korištena digitalna tehnologija dio *mainstream elektronskog krajolika*, danas dominantnog. Dakle, kontekst i diskurs je *mainstream contemporary art*, koji koristi široko i lako dostupnu digitalnu tehnologiju. OK. Ove godine je objavljen esej '*Digital Divide*' Claire Bishop u Art Forumu, u kojem kaže: "Zašto imam osjećaj da pojavnost i sadržaj suvremene umjetnosti začudno nisu reagirali na sveukupni prevrat u našem radu i dokolici kojeg je započela digitalna revolucija? Iako mnogi umjetnici koriste digitalnu tehnologiju, koliko ih se zaista suočava s pitanjem što to znači misliti, vidjeti i filtrirati afekt kroz digitalno? Koliko njih to tematizira ili razmišlja o tome kako doživljavamo digitalizaciju našeg postojanja te kako nas ona mijenja?"

Mislim da je neobično što na prste jedne ruke mogu nabrojiti umjetničke radove koji se hvataju u koštac s tim zadatkom...". Naravno, oko teksta poznate povjesničarke umjetnosti i kustosice s pravom se digla velika

generates new brand names based upon your input; *Living Actor™ Presenter*, a 100% online tool that generates video animations from an audio or text file that is used to automatically animate a high quality 3D avatar over any background that you select; *itePal*, allows you to create a speaking avatar for your website.

Upon reviewing the used software, it would appear that the authors are not a part of the so called 'media-art' scene because all the technology they use belongs to the *mainstream electronic scenery*, which is dominant today. Thus, the context and discourse is the *mainstream contemporary art*, which widely and easily uses the available digital technology. OK. This year, an essay by Claire Bishop, entitled "*Digital Divide*", was published in *Artforum*, in which she says: "So why do I have a sense that the appearance and content of contemporary art have been curiously unresponsive to the total upheaval in our labor and leisure inaugurated by the digital revolution? While many artists use digital technology, how many really confront the question of what it means to think, see, and filter affect through the digital? How many

thematize this, or reflect deeply on how we experience, and are altered by, the digitization of our existence?

I find it strange that I can count on one hand the works of art that do seem to undertake this task..." Naturally, the text of this renowned art historian and curator has rightfully sparked heated reactions by media art practitioners because she had overlooked an entire artistic discipline and hurt many dedicated workers (see *CRUMB web resource for new media art curators*, <http://www.crumbweb.org>, archive September 2012).

The history of the technologically supported interactive telepresence art in real time, in the framework in which Eastern Surf operate, is very rich. Douglas Davis, *Electronic Hokkadim*, 1971, open TV broadcast; Kit Galloway and Sherrie Rabinowitz (*Mobile Image*), *Virtual Space/ Composite Image – Space Dance*, 1977, a dance via a video satellite transmission; Robert Adrian, *The World in 24 Hours*, 1982, slow scan TV, fax, computer network, telephone; Roy Ascott, *The Pleating of the Text*, 1983, computer network, visual displays with integrated modems and printers; Mario Ramiro

Na kraju nisam pročitao Eastern Surf tekstove cijelovito. Previše ih je.

Pogledajte filmove Adama Curtisa *Century of the Self* o poimanju jastva i psihoanalize u odnosu na marketing i politiku kroz 20. stoljeće i *All Watched Over by Machines of Loving Grace* o raskrinkavanju mita da je priroda samoodrživa i da se po poremećaju sama balansira, kroz povijest kibernetike! Dostupni su besplatno na internetu.

i umjetnosti koje koriste dislokaciju kao temu.

Da li je percepcija projekata koji se zasnivaju na miješanju realnog i virtualnog isključivo preko elektronskih medija prednost ili mana? Kada promatramo rad u 'realnom' prostoru ne dobivamo informaciju o kontekstu prezentiranog materijala, i često, kao u slučaju dijela (post) konceptualne ili kontekstualne umjetnosti ne možemo suditi potpuno o svim nivoima umjetničkog djela bez te dodatne informacije. Ali zato rad doživljavamo izravno. Suvremena likovna umjetnost razvija vlastiti likovni govor (vizualni, materijalni ili nematerijalni) bez obzira o kojem se mediju ili medijima radi, koji bi trebao biti ta prezentirana ideja, estetika i doživljaj. Smatram da se samo 'uživo' mogu potpuno doživjeti oni radovi (ili u ovom slučaju dijelovi projekta) koji su zasnovani na miješanju realnog i virtualnog kroz tjelesnu percepciju u nekom zadanom fizičkom prostoru (bilo to fizičkim manevriranjem mobilnog telefona sa AR aplikacijom na nekoj specifičnoj lokaciji, bilo galerijskoj ili kakvoj drugoj prezentaciji u održenom realnom prostoru).

and Jose Garcia, *Clones: A Simultaneous Radio, Television and Videotex Network*, 1983; Fred Forest, *Land of the Arts*, 1984, installation with an interactive video and telephone network, etc., etc.

And the history of collective creations in contemporary art is also rich, as well as that of the art that takes dislocation as its subject.

But that is why we experience the work directly. Contemporary art develops its own artistic speech (visual, material or immaterial) no matter what medium or media is at stake, which ought to be that presented idea, aesthetics or experience. I believe that works (or in this case, parts of the project) that are based on the coupling of the real and virtual can be fully experienced only 'live', through corporeal perception in a given physical space (either by physically manipulating the mobile phone with an AR application in a specific location, or in a gallery or any other type of presentation in a specific real space).

In the end, I haven't comprehensively read the Eastern Surf texts. There was too many of them.

You should see the film *The Century of the Self* by Adam Curtis about the perception of the self and psychoanalysis in relation to marketing and politics in the 20th century, and *All Watched Over by Machines of Loving Grace* about the exposure of the myth that nature is self-sustainable and that it balances itself out after a disturbance, through the history of cybernetics! They are available online.

ABSENT PRESENCES

ODSUTNE PRISUTNOSTI

Angela McClanahan

Angela McClanahan predaje vizualnu kulturu na Edinburgh College of Art. Zanimaju je preklapanja između suvremene umjetnosti i antropološke prakse, a osobito njihove promjene u odnosu na muzejski, galerijski i pejzažni kontekst. Trenutno proučava ljudske doživljaje i vizualni prikaz 'suvremenih' ruševina u urbanim i ruralnim kontekstima, to jest, gradilišta koja su napuštena uslijed nastupanja krize globalnog kapitalizma, u sklopu projekta Capital Ruins na Sveučilištu u Edinburghu.

Angela McClanahan

Angela McClanahan lectures in Visual Culture at Edinburgh College of Art. She is interested in overlaps between contemporary art and anthropological practice, especially as they change in relation to museum, gallery and landscape contexts. She is and is currently examining people's experience and the visual representation of 'contemporary' ruins in urban and rural contexts- that is, development sites that have been abandoned in the wake of the crisis of global capitalism, within the project 'Capital Ruins', based at Edinburgh University.

"Formuliranje projekata postepeno se pretvara u oblik umjetnosti čije je značenje za društvo još uvijek nedovoljno priznato. Jer neovisno o tome da li je proveden ili nije, svaki projekt predstavlja nacrt određene vizije budućnosti, i svaki može biti fascinant i poučan. Međutim, većina projekata koje naša civilizacija neumorno generira često jednostavno iščeznu ili budu odbačeni nakon što su odbijeni."

Boris Groys¹, *The Loneliness of the Project*

"[T]rajnost ovdje i sada se izglađuje, ostavljujući iza sebe nesigurnu ljuštu zajamčene budućnosti i nervozno ponavljanje neispunjene sadašnjosti koja grabi naprijed u ništa."

Evan Calder Williams², *Combined and Uneven Apocalypse*

U središtu Edinburgha, u Škotskoj, nalazi se ekskluzivan, luksuzni stambeno-poslovni kompleks Quartermile. Pažljivo koreografiran i raspoređen duž ostataka struktura iz 18. i 19. stoljeća u kojima je nekoć bila smještena Kraljevska bolница, smjestio se niz glatkih, upečatljivih, sivih i crnih pravokutnih struktura starih pet godina, svaka obložena staklenim pločama, razotkrivajući prostore koji jesu ili će postati privre-

Ovaj kompleks predstavlja bogataški oblik tipičnog suvremenog, 'globaliziranog,' 'luksuznog' arhitektonskog dizajna; kolaž 'inovativnih,' sve-prisutnih materijalnih formi koje ćete jednako lako pronaći u Kopenhagenu, Londonu ili Dubajju, posebno projektiran u ovom slučaju kako bi se 'blagonaklono' i prikladno uklopio u tradicionalnu europsku estetiku stare strukture. Širi geografski i kulturni kontekst ovog kompleksa je, naravno, grad poznat po arhitektonskim vezama s prosvjetiteljstvom i inovativnim doprinosima urbanom

¹ Groys, B. (2002.) "The Loneliness of the Project." *New York Magazine of Contemporary Art and Theory*, broj 1:1.

² Williams, E.C. (2011.) *Combined and Uneven Apocalypse: Luciferian Marxism*. London: Zero Books.

'[P]roject formulation is gradually advancing to an art form in its own right whose significance for our society is still all too little acknowledged. For, regardless of whether or not it is actually carried out, each project in act represents a draft for a particular vision of the future, and in each case one that can be fascinating and instructive. However, most of the projects which our civilization is ceaselessly generating often just vanish or are simply thrown away once they have been rejected.'

Boris Groys¹, *The Loneliness of the Project*

'...[T]he permanence of the here and now comes unstuck, leaving the uncertain shell of the ensured future and the nervous repetition of the defaulted present to plow forward into nothing.'

Evan Calder Williams², *Combined and Uneven Apocalypse*

There is an exclusive, expensive development site in central Edinburgh, Scotland, called 'Quartermile'. Carefully choreographed and distributed in and alongside the remaining 18th and 19th Century structures that once constituted the former Royal Infirmary, lay a series of slick, strik-

ing, angular grey and black rectangular structures that have stood for around five years, each bearing plate glass windows, exposing spaces that are currently or intended to become, both temporary and permanent living quarters (hotels, rental flats, and privately owned flats), as well as a series of working retail spaces, gyms, cafes, and restaurants. Glass elevators, visible from the exterior of the buildings, glide easily, silently and rapidly up and down the floors of the new structures at the complex. The lighting schemes of these new buildings render the site as a whole particularly spectacular at night, reminiscent of a futuristic, neon, cinematic utopia – a city nested within another city – visible from several vantage points across the south side of Edinburgh.

This complex is an aesthetically up-market form of typical 21st Century, 'globalised', 'luxury' architectural design; an assemblage of 'cutting edge', ubiquitous material forms that are as likely to be found in Copen-

¹ Groys, B. (2002) *The Loneliness of the Project*. *New York Magazine of Contemporary Art and Theory*, Volume 1:1.

² Williams, E.C. (2011) *Combined and Uneven Apocalypse: Luciferian Marxism*. London: Zero Books.

strane, nosi brojne odlike ljudske djelatnosti i društvene interakcije – osoblje na očigled održava objekt na tjednoj bazi, prozori se redovito peru uz pomoć posebnih dizalica 'Quartermile', roba se svakodnevno isporučuje u trgovine koje se nalaze na uličnim dijelovima kompleksa – velik dio kompleksa još uvijek je potpuno nenaseljen, progonjen duhovima budućnosti koja se još nije sasvim materijalizirala.

planiranju, što potvrđuje i činjenica da je njegovo središte priznato kao World Heritage Site. Smještaj Quartermilea stoga slijedi aktualne trenove u održivosti u kontekstu 'rasata', istovremeno prizivajući težinu i kulturnu predmemoriju povijesti i 'naslijeđa' te ističući 'ukusnu' intervenciju u to povijesno tkivo u obliku inovativnog, progresivnog dizajna čija bi sintaksa trebala optimistično ukazati na to kako će kompleks jednog dana pridonositi društveno-kulturnoj i gospodarskoj budućnosti grada putem 'recikliranja' i 'revitaliziranja' objekata koji su, iako vrijedni u estetskom pogledu, prerasli svoju funkcionalnost. Nadalje, zahvaljujući predviđenom usvajanju sekcijs o 'socijalnom stanovanju', dizajn kompleksa također crpi iz ideja o 'mješovitom zakupu posjeda'³ kojima je cilj olakšati međuklasnu komunikaciju između društvenih agenata koji borave na takvim lokacijama, što je po prvi put viđeno u nacrtaima Patricka Geddesa za edinburški Stari grad.

Unatoč dobrim namjerama i gospodarskim nadama položenim i materijalno utjelovljenim u dizajnu Quartermilea, trenutno se čini kao je projekt *na čekanju*. Dok, s jedne

Liminalnost i sablasnost koje opisuju doživljaj lokacije obilne su i mnogostrukе. Svatko tko prolazi, osobito pješice, kroz ili oko unutarnjeg ili vanjskog dijela kompleksa, primijetiti će na prozorima brojne natpise "na prodaju" ili "iznajmljuje se," koji stoje izvješeni tamо otako je zgrada izgrađena. Vidljiva praznina znatnih dijelova – često cijelih katova – novih struktura dodatno je naglašena činjenicom da su one i bile namijenjene tome da ljudi mogu promatrati svakodnevne aktivnosti i društvene razmjene koje bi se ovdje trebale događati, ekskluzivne zbog svoje lokacije i kontek-

³ Baily, N. i T. Manzi (2008) "Developing and Maintaining Mixed Tenure Housing Developments." Joseph Rountree Foundation: <http://www.jrf.org.uk/publications/developing-and-sustaining-mixed-tenure-housing-developments>. Zadnji pristup 2/10/2012.

hagen or London as in Dubai, constructed in this instance specifically to sit 'sympathetically' and compatibly alongside European 'traditional' aesthetics. The broader geographic and cultural setting for this complex is, of course, a city famous for its architectural associations with the Enlightenment and innovative contributions to city planning, as legitimated by its inscription of its city centre as a World Heritage Site. The siting of the Quartermile development therefore follows current trends relating to sustainability in the context of 'growth', by at once evoking the weight and cultural cache of history and 'heritage', whilst also emphasizing the 'tasteful' intervention amongst those very historical fabrics with 'cutting edge', forward-looking design, the syntax of which is intended to point optimistically to how the site will eventually contribute usefully to sociocultural and economic futures of the city through 're-use' and 'revitalisation' of sites that, whilst aesthetically valuable, outgrew their functionality. Furthermore, owing to the inclusion of plans for a 'social housing' section to be added to the development, its design also draws on ideas about 'mixed ten-

ure' housing developments³, which are intended to facilitate cross-class communication amongst the social agents residing in such sites, first seen in Patrick Geddes' plans for the Old Town of Edinburgh.

For all the positive intentions and economic hopes pinned upon and materially embodied within the design of the Quartermile project, however, it currently feels like time, here, is *on hold*. For whilst on the one hand, it bears many hallmarks of human activity and social interaction- building maintenance visually being carried out by site stewards on a weekly basis, windows regularly being washed using specially branded 'Quartermile' cranes, the daily delivery of commodities to the shops that operate on the outward – facing parts of the complex – vast portions of the site currently lie entirely unoccupied, haunted by spectres of a future that has yet to fully materialise.

The liminality and uncanniness that characterizes the experience of the

³ Baily, N. and T. Manzi (2008) 'Developing and Maintaining Mixed Tenure Housing Developments'. Joseph Rountree Foundation: <http://www.jrf.org.uk/publications/developing-and-sustaining-mixed-tenure-housing-developments>. Accessed 2/10/2012.

O'Callaghan 2008⁴ na temu irskih 'posjeda-duhova').

To je neka specifična vrsta materijalnosti koja simbolizira i posreduje naš doživljaj i razumijevanje povijesnih događaja i suvremenih okolnosti koje obilježavaju – i diktiraju – različite društvene, kulturne i gospodarske sfere svakodnevnog života još od 'službenog' nastupa globalne krize kapitalizma. Uklete prisutnosti koje takva mjesta proizvode su 'sablasne', uznenirujuće i jezovite, poigravajući se s jazom između našeg angažmana i tjeskobne nesigurnosti u vezi budućnosti, te kontinuiranog spektakla obećanja konzumerizma koja nam se još uviјek serviraju i kojima smo preplavljeni na dnevnoj bazi. Ova analiza u skladu je s istraživanjem koje Eastern Surf provode o raskoraku između materijalnog, *utjelovljenog doživljaja naselja* 'u zastoju' i njihovih pozitivnih, obećavajućih, teleoloških *prikaza* u različitim kulturnim oblicima, uključujući digitalne formate, arhitektonske vizualizacije i reklame.

Godine 2012., Quartermile – kao konkretno ispoljenje nedovršenog, tipičnog kulturnog 'projekta' o kojem govori Boris Groys u jednom od citata navedenih na početku – nije ni jedinstven ni neuobičajen za Edinburgh ili za različite ruralne i urbane kontekste diljem svijeta (vidi osobito

⁴ O'Callaghan, C. (U pripremi za 2013.) "Ghost Estates: Urban Geography after NAMA." In *Spacing Ireland*. Manchester: Manchester University Press.

site is replete and manifold. Anyone passing, especially on foot, through or around the interior or exterior of the complex will note the numerous 'for sale' and 'to rent' signs that have remained centrally placed on many of the windows of the complex since it was constructed. The visible emptiness of vast portions – often entire floors- of the numerous new structures at the site is amplified by the fact that they were, of course, designed especially for people to 'gaze' upon the everyday activities and social exchanges that were intended to take place there, rendered exclusive by way of their location and context, and thus to be observed and envied from afar. Such activities are now conspicuous by their absence. Similarly, a tall blue fence that, like the 'for sale' signs, has surrounded the site since its construction, and still remains in place now, at once shielding from view the structures from the hospital that remain in a state of dereliction, directing passers-by instead to read signs bearing phrases like 'Living and Breathing', 'Working and Playing', and 'Coming Alive', all of which describe the development as a place where social and economic aspirations have the potential to be realized through the

acquisition of property there, and the cultural cache thus promised by subsequently carrying out the everyday activities of life within the self-contained, high end complex for living. Given the time elapsed, those phrases have been transformed from seductive suggestions to seemingly desperate pleas for potential consumers to engage with the site.

In 2012, Quartermile – a particular manifestation of an unfinished, typical cultural 'project', as outlined by Boris Groys in one of the opening quotes above is neither unique nor uncommon to Edinburgh, or indeed across rural and urban contexts throughout the world (see especially O'Callaghan 2008⁴ on Ireland's 'Ghost Estates'). It is a kind of materiality specific to and that symbolizes and mediates our experience and understanding of both historic events and contemporary circumstances that have characterized- and indeed dictate- various social, cultural and economic spheres of everyday life since the 'official' advent of the global crisis of capitalism. The haunted presences such

⁴ O'Callaghan, C. (Forthcoming 2013) Ghost Estates: Urban Geography after NAMA. In *Spacing Ireland*. Manchester: Manchester University Press.

Pozivajući se na događaje poput napada 11. rujna u New Yorku, stanja New Orleansa nakon uragana Katrina ili tsunami u Aziji, koji su izložili krhkost i, u mnogim slučajevima, neuspjeh državne infrastrukture da na vrijeme i prikladno reagira na krizne situacije te njihove društvene i kulturne posljedice, oni tvrde da život sada smatramo znatno manje izvjesnim i ranjivim, unatoč postojanju neprekidno evoluirajuće tehnologije i 'rasta'. Takva tjeskoba upućuje na smanjeni osjećaj sigurnosti i rastakanje slijepe vjere u 'napredak' i tkivo 'razvoja', 'rasta' i sličnih modernističkih teleologija tipičnih za političku, tehnološku i znanstvenu retoriku i svjetonazore 20. stoljeća. Na mjestima kao što je Quartermile, naša tjeskoba glede budućnosti pojačana je i izložena, budući da je riječ o fizičkim manifestacijama i konstantnim vidljivim podsjetcima na našu društvenu, gospodarsku i kulturnu ranjivost. Nedovršena naselja poput ovog osobito su jezovita i napušena tjeskobom upravo zato što njihova 'projekt-nost' djeluje pozornato; čini nam se da bi trebala funkcionirati...

⁵ Maddern, J. i P. Adey (2008) 'Spectro-geographies'. *Cultural Geographies* 15: str. 291. Srpanj.

Teške sadašnjosti i odsutne budućnosti

Još i prije nego što su mediji diljem svijeta razotkrili niz povezanih pukotina i događaja koje danas kolektivno nazivamo 'globalnom finansijskom krizom', Maddern i Adey⁵ primijetili su da je, čak do tog trenutka, 21. stoljeće bilo obilježeno svojevrsnom tjeskobom izazvanom 'liminalnošću' i neizvjesnošću. 'Prikaze' i 'utvare', upozorili su u srpnju 2008. u specijalnom izdanju znanstvenog časopisa *Cultural Geographies*, već su postali simbol načina na koji su vrijeme i prostor karakterizirani u medijskim prikazima mjesta (gospodarski pad u Detroitu, primjerice), koji je utjelovljen unutar kulturnih praksi koje se izvode i provode u vremensko-prostornim odnosima diljem svijeta, kao i u nizu kriznih 'događaja' koji su nastupili početkom 2000-ih. "Komentatori su ponosno proglašili kraj povijesti na kraju 20. stoljeća, kad su svi trenuci u vremenu uredno posloženi i 'na svom pravom mjestu,'" (ibid.) kad se 21. stoljeće do sad odvijalo kao stoljeće sablasti; nepravilnih, neočekivanih i (ne)predviđenih događaja koji naizgled 'nadilaze stvarno.' Ti događaji odjekuju još dugo nakon što su se odvili, i na taj način vrijeme biva iščašeno.

sites engender is 'ghostly', unsettling and uncanny, jarring uncomfortably with the chasm between our engagement with and anxious uncertainty about the future, and the ongoing spectacle of the promises outlined by consumerism with which we are still presented and are immersed within on a daily basis. This analysis chimes with Eastern Surf's investigation of the gap between the material, *embodied experience* of 'stalled' developments on the one hand, and the positive, hopeful, teleological *representation of them* in various cultural forms, including digital formats, architectural renderings and advertisements.

Heavy Presents and

Absent Futures

Even before the world-wide media expose of the series of entangled ruptures and events that are now collectively referred to as the 'global financial crisis', Maddern and Adey⁵ noted that, even up to that point, the 21st Century had been characterized by a certain anxiousness tied to 'liminality' and uncertainty. 'Spectres' and 'hauntings', they argued in the July, 2008 special issue of the academic journal *Cultural Geographies*, had already become a hall-

mark of the way time and space were characterized in media representations of place (economic decline in Detroit, for example), embodied within cultural practices performed and carried out in temporal-spatial relations across the world, as well as in a number of crisis 'events' that took place in the early part of the 2000's. [C]ommentators proudly proclaimed the end of history at the close of the twentieth century where all moments in time are neatly ordered and 'in their rightful place', (ibid.) they said, where 'the twenty-first century has so far transpired as a century of haunting; of irregular, unexpected and (un)anticipated events that appear to be 'beyond the real'. These events continue to reverberate in and around places long after they have occurred so that time is rendered 'out of joint.'

Referring particularly to events like 9/11, the experience of Post-Katrina New Orleans, the Asian Tsunami, all of which exposed the fragility, and in many cases, failure, of the ability of state infrastructure to respond to and deal successfully with crises and their social and cultural

⁵ Maddern, J. and P. Adey (2008) 'Spectro-geographies'. *Cultural Geographies* 15: p. 291. July.

ali ne funkcioniра, pri čemu se razotkriva strah i nesigurnost o tome kako postupiti.

Postojanje i bavljenje mjestima kao što je Quartermile u umjetnosti, humanističkim i društvenim znanostima – poput dekonstrukcije koju su proveli Eastern Surf – ključno je za naše razumijevanje kreativnog i maštovitog razmišljanja o smišljanju alternativnih strategija za život u budućnosti. U kontekstu kritičkog prikaza ovakvih mesta mogu se postaviti teška pitanja – kako ona funkcioniраju, ponašaju se i kodirana su značenjem i vrijednošću, omogućujući nam da ih promišljamo na nove i alternativne načine koji okreću tjeskobu i nesigurnost u našu kolektivnu korist, te da pokušamo zamisliti budućnost – i, možda, s njom povezane projekte – drugačije.

consequences, they argue that life is now perceived as considerably less certain and vulnerable, despite the existence of constantly evolving technologies and 'growth'. Such anxieties point to a diminishing certainty and an erosion of the blind faith in 'progress' and the rubric of 'development', 'growth' and other such modernist teleologies so characteristic of 20th Century political, technological and scientific rhetoric and worldviews. At sites like Quartermile, our anxieties about the future are amplified and exposed, as it – and other sites like it – are physical manifestations and constant, visible reminders of our social, economic and cultural vulnerabilities. Unfinished developments like it are especially uncanny and suffused with anxiety precisely because their 'project-ness' looks familiar; it feels like it ought to work... but it isn't, exposing a fear in the uncertainty about how to proceed.

The existence and engagement with sites like Quartermile across the arts, humanities and social sciences– such as its deconstruction by Eastern Surf – are critical to our understanding of thinking creatively and imaginatively about comprising alternative

strategies for living in the future. Difficult questions can be raised in the context of the critical portrayal of such sites- how they operate, act and are encoded with meaning and value, allowing us to think about them in new and alternative ways that turn anxiety and uncertainty to our collective advantage, and ability to imagine the future – and perhaps, its associated projects – differently.



**SHE IS THE
CONSUMER,
THE PRODUCER,
THE CONSUMER
OF PRODUCERS,
AND THE
PRODUCER OF
CONSUMERS**

**ONA JE
KONZUMENT,
PROIZVOĐAČ,
KONZUMENT
PROIZVOĐAČA I
PROIZVOĐAČ
KONZUMENATA**

Emma Balkind

Emma Balkind je doktorandica na Forumu za kritičko istraživanje na Glasgow School of Art. Prvenstveno se bavi sjecištem kulture i javne sfere, koristeći različite spekulativne i imaginarne forme kao kritičke alate. Emma je također članica radne grupe 'Let's get together and call ourselves an institute' koja proučava mogućnosti novih oblika institucionalne prakse.

Emma Balkind is a PhD candidate in the Forum for Critical Inquiry at Glasgow School of Art. She is primarily concerned with the intersection between culture and the public realm, utilising various speculative and imaginary forms as tools of critique. Emma is also a member of the working group 'Let's get together and call ourselves an institute' researching the possibilities for new forms of institutional practice.

**arhitekturom mora biti doveden u
pitanje pomoću svjesnog i kritičkog
javnog diskursa koji se odvija ispred
građevine...**

U eseju "Afektivni rad" Michael Hardt opisuje kako su, počevši od 1970-ih, procesi informatizacije transformirali uvjete rada na Zapadu iz industrijske proizvodnje u 'uslužnu industriju' ili tercijarni sektor. Uslužni rad "općenito karakterizira središnja uloga znanja, informacija, komunikacije i afekta."¹ U svom radu, grupa Eastern Surf iskorištava svaku od tih uloga kroz performativni nematerijalni rad – uzimajući aspiracijski životni/ radni prostor kao prostor u kojem se prihvata afektivna uloga informacijskog radnika.

Dokumentacija izvedene radnje, boravka u privatiziranom prostoru igrajući pritom samopripisanu ulogu 'aktivne žene u hlačama za jogu' ili 'čovjeka s teniskim reketom', reducira sudionike u prostoru na afektivne avatare. Avatar mlađe i privlačne žene zrele za udaju je samouvjeren, neovisan, prekrasan, komercijalno integriran.² Ono što nam otkriva da je ona stvarna, a ne renderirana, je treptaj oka ili zamućenje pri pokretu udu.

**Ono što je implicitno u vezi
građevine mora biti razotkriveno
kao eksplicitno; mit mora biti
vizualno konkretniziran i raskrinkan.
Odsutni, hipnotički odnos s**

**Izgled, dojam, kostim, maska
građevine je najvrednije i najskuplje
ulaganje. U diskursu moći "javne"
sfere, arhitektonská forma je najta-
jnije i najzaštićenije svojstvo.³**

Kroz naseljavanje tih privatiziranih prostora kao kritika, utjelovljivanjem oglašavanja te virtualnim i materijalnim manipuliranjem prostora razotkriva se okrutni optimizam građana⁴ za koje jedinu mogućnost

1 HARDT, M. 1999. *Affective Labor. boundary 2*, Duke University Press, 26(2), P91

2 "Mlada-Djevojka nosi masku vlastitog lica." Mlada-Djevojka je i proizvod i faktor proizvodnje, odnosno, ona je konzument, proizvođač, konzument proizvođač i proizvođač konzumenata." "Želi Mlada-Djevojke da se pretvor u znak jednostavno izražava njenu želju za pripadanjem pod svaku cijenu društva nepridapanja." TIQQUN, 2012. *Preliminary Materials for a Theory of the Young-Girl*. London UK: semiotext(e). P36, 65, 73.

3 WODICZKO, K. 1999. *Critical Vehicles: Writing, Projects, Interviews*. USA: MIT. P47

4 "Okrutni optimizam" označava odnos vezanosti za kompromitirane uvjete mogućnosti za čiju se realizaciju ispostaviti da je ili nemoguća, puka fantazija, ili previše ostvariva i toksična. Ono što je okrutno kod tih veza, i ne samo nezgodni ili tragično, je to što subjekti kojima imaju x u svojim životima možda neće uspijeti pretrjeti gubitak svog objekta ili scene želje, unatoč tome što ih njena prisutnost ugrožava, zbog toga što neovisno u sadržaju veze, kontinuitet forme pruža im neku vrstu kontinuiteta subjektova shvaćanja što to znači nastaviti živjeti i radovati se bivanju u svijetu." BERLANT, L. 2007-2008. *Cruel Optimism: On Marx, Loss and the Senses. new formations*, 63 (zima) P33

**hypnotic relation with architecture
must be challenged by a conscious
and critical public discourse taking
place in front of the building...**

In the essay Affective Labor, Michael Hardt describes how, since the 1970s, the processes of informatization have transformed the working conditions of the West from that of manufacturing industry to tertiary or 'service industry' jobs. Service work is "characterised in general by the central role played by knowledge, information, communication and affect."¹ In their work, Eastern Surf utilise each of these roles through performative immaterial labour – taking the aspirational living/working space as a site in which the affective role of information worker is adopted.

The documentation of the performed act of inhabiting the privatized site, assuming a self-ascribed role as 'active woman in yoga pants' or 'man with tennis racket' reduces the participants in the space to affective avatars. The young and nubile avatar is confident, independent, beautiful, commercially integrated². That which exposes her as real rather than rendered is the blink of an eye, or blur of a limb in motion.

**What is implicit about the build-
ing must be exposed as explicit; the
myth must be visually concretized
and unmasked. The absent-minded,**

1 HARDT, M. 1999. *Affective Labor. boundary 2*, Duke University Press, 26(2), P91

2 "The Young-Girl wears the mask of her face." "The Young-Girl is both production and a factor of production, that is, she is the consumer, the producer, the consumer of producers, and the producer of consumers." "The Young-Girl's desire to convert herself into a sign simply expresses her desire to belong at all costs to the society of non-belonging." TIQQUN, 2012. *Preliminary Materials For a Theory of the Young-Girl*. London UK: semiotext(e). P36, 65, 73

3 WODICZKO, K. 1999. *Critical Vehicles: Writing, Projects, Interviews*. USA: MIT. P47

4 "Cruel optimism" names a relation of attachment to compromised conditions of possibility whose realisation is discovered either to be impossible, sheer fantasy, or too possible, and toxic. What's cruel about these attachments, and not merely inconve-

i oblika života koji predstavljaju ogroman potencijal za autonomne sklopove valorizacije i možda za oslobođenje.⁷

participacije unutar tih optimističnih arhitektonskih formi predstavlja ponovo stvaranje ili utjecanje na njih u digitalnom obliku. Kao što Krzysztof Wodiczko projicira na arhitekturu, iskrivljujući njene konkretnе ideološke forme, tako Eastern Surf vraćaju zaključani privatni prostor u njegov inicijalni digitalni oblik. Na taj način prostor postaje objekt koji je podatan, može se digitalno dijeliti i ispisivati u 3D formatu.

Dok njihove fotografije prizivaju zagrane elemente kulturnog ometanja (*culture jamming*) i nenajavljenih akcija (*flash mobs*) prošlog desetljeća, njihove taktike; glumljenje agencije za nekretnine za kreativce, u prikaza; spoj fotografija i grešaka u renderiranju videa, sličnije su praksama net-art kolektiva Lucky PDF⁵. Njihov proces oblikovanja, SketchUp, može se usporediti s fasadnim platnima⁶ Matthewa Darbyshirea, reinterpretacijom postmodernističkih elemenata koji imitiraju lokalna obilježja na kućama graditeljske tvrke Taylor Wimpey.

Hardt označuje nematerijalni rad kao informacijski, afektivan, komunikativan i kulturni. Navodi "potencijal nužnog afektivnog rada" kroz "proizvodnju afekata, subjektiviteta

Eastern Surf pridržavaju se ukotvijenih procesa "trenutne paradigme u kojoj pružanje usluga i manipuliranje informacija čine jezgru ekonomski proizvodnje."⁸ Radnici obitavaju u privatiziranom prostoru, dokumentiraju ga, prave SketchUp model, stvaraju virtualnu intervenciju unutar modela, izvode virtualne intervencije u stvarnom prostoru i, konačno, dokumentiraju to u različitim medijima. Njihovi procesi razotkrivaju ispravnost reklamnog zagrljaja kapitala, iznova humaniziraju ono što je apstraktno i digitalno, uprizoruju strukture moći koje bi inače bile ekskluzivne i transformiraju samo arhitekturu moći putem digitalnih intervencija i reprodukcije.

⁵ Lucky PDF. 2011. *The School of Global Art* [<http://schoolofglobalart.org/>]

⁶ Darbyshire, M. 2012. *T Rooms* [<http://www.tramway.org/events/Pages/Matthew-Darbyshire.aspx>]

⁷ HARDT, M, *ibid* P100

⁸ HARDT, M, *ibid* P90

nient or tragic, is that the subjects who have x in their lives might not well endure the loss of their object or scene of desire, even though its presence threatens their well-being, because whatever the content of the attachment is, the continuity of the form of it provides something of the continuity of the subject's sense of what it means to keep on living on and to look forward to being in the world." BERLANT, L. 2007-2008. *Cruel Optimism: On Marx, Loss and the Senses. new formations*, 63 (Winter) P33

forms is to recreate and interfere with them digitally. Where Krzysztof Wodiczko projected onto architecture, thereby distorting its concrete ideological forms, Eastern Surf return the locked-down private space to its initial digitally-rendered format. In doing so, the space becomes an object which is pliable, digitally shareable and 3D-printable.

While their photographs recall the disruptive elements of decades-past culture jamming and flash mobs, their tactics; presenting as a property agency for creatives, and imagery; a combination of photographs and glitching video renders, are more analogous to the practices of the net art collective Lucky PDF⁵. Their SketchUp design process can be likened to Matthew Darbyshire's building wrappings⁶, a re-fabrication of postmodern mock-local flourishes on PFI/PPP Taylor Wimpey developments.

Hardt designates immaterial labour as being informational, affective,

communicative and cultural. He cites "the potential of necessary affective labor" through "the production of affects, subjectivities and forms of life (which) present enormous potential for autonomous circuits of valorization, and perhaps for liberation."⁷

Eastern Surf adhere to the embedded processes of "the current paradigm, in which providing services and manipulating information are at the heart of economic production."⁸ The workers inhabit a privatized space, document the space, create a SketchUp model of the space, create a virtual intervention within the model, build virtual interventions in real space, and finally, document this in various media. Their processes expose the emptiness of the advertorial embrace of capital, re-humanise that which is abstract and digital, re-enact structures of power which would ordinarily be exclusive, and transform the very architecture of power through digital intervention and reproduction.

⁵ Lucky PDF. 2011. *The School of Global Art* [<http://schoolofglobalart.org/>]

⁶ Darbyshire, M. 2012. *T Rooms* [<http://www.tramway.org/events/Pages/Matthew-Darbyshire.aspx>]

⁷ HARDT, M, *ibid* P100

⁸ HARDT, M, *ibid* P90

THE SMOOTH WORLD

GLATKI SVIJET

Iva Marčetić

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Iva Marčetić

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iranja, što bi simulacija budućnosti (jer prostorni prikaz u konačnici i jest zamišljanje budućnosti) trebala biti, u velikoj većini slučajeva kreira tek novu hiperrealnost.

Slike budućeg mesta kolaži su perspektivnog prikaza zatvorenog ili otvorenog prostora postavljenih u relaciju, tj. mjerilo, umetanjem, fotošopiranjem ljudi. Ovaj postupak je potpuno logičan budući da je primarni zadatak ovakvog prikaza da dovede ono što je isprojektirano u prostorne odnose, prvenstveno radi lakšeg čitanja samog projekta. No, sve češće možemo vidjeti prikaze prostorno izoliranih segmenta neke poslovne ili stambene zgrade koji će nam malo što reći o specifičnostima samog arhitektonskog projekta koliko o načinu života koji ta arhitektura ima za zadatak proizvesti. Tako dispozicije prostornih cjelina, odnosи s okolnom izgradnjom kao i mogući začudni momenti neke arhitektoniske odluke padaju u drugi plan, a prikaz, koji ima za zadatak replicirati već poznate označitelje sreće, bogatstva, sigurnosti, mora postati plošan, tj. jednoznačan.

U ovako uprošćenom imaginariju dovoljan je tek usputni pogled na

"Ono što osjećam za te snimke proizlazi iz prosječnog afekta, gotovo iz obuke"

Roland Barthes, *Svjetla komora*

Jednom prilikom sam na prostornom prikazu koji je izradio jedan od svjetski poznatih arhitektonskih ureda primijetila istu nasmijanu ženu u šetnji sa svojim psom kao ona koju sam nekoliko godina ranije "nalijepila" na jedan od "rendera" u nekom od arhitektonskih ureda u kojem sam radila. Pokušala sam u svojoj "biblioteci ljudi" (koju svaki arhitekt ima) pronaći porijeklo ove slike, kada i otkuda sam je izrezala, ne bih li otkrila tajnu vezu između mene i onih drugih arhitekata. Malo je reći da je ova potraga bila uzaludna, budući da nebrojeno ovih "izrezanih" ljudi kola od jednog radnika u arhitekturi do drugog, a tajna veza između arhitektonskih praksi nikako ne leži u porijeklu ovih sličica, već u jednako svijetu i načinu života (unutar uskog spektra varijacija) koje prostorni prikazi u arhitekturi emitiraju.

Pojava novih softverskih alata za simulaciju prostornih prikaza u nekom obrnutom povjesnom slijedu, umjesto širenja polja imaginacije, izmještanja očišta i revid-

"What I feel about these photographs derives from an average affect, almost from a certain training"

Roland Barthes, *Camera Lucida*

In an architectural rendering made by one of the world famous architectural firms, I once noticed the same smiling woman walking her dog as the one that I had "stuck" on one of the "renders" years ago in one of the firms I worked at. I tried to trace the origin of this photo in my "people library" (every architect has one), to find out when and from where I had cut her out in order to discover the secret connection between myself and those other architects. The search was hardly fruitful seeing as there are countless "cut-out" people circulating among workers in architecture, and the secret connection between architectural practices does definitely not lie in the origin of these images, but in the same world and lifestyle (within a narrow range of variations) that these 2D presentations of 3D space in architecture emit.

The emergence of new software tools for simulating three dimensional space in most cases, through some reverse historical sequence, merely

created a new hyperreality, instead of expanding the field of how we imagine the future of the city (3D architectural simulation is, in the end, projecting the image of the future), by dislocating viewpoints and constantly revising them.

Images of this future places are collages of a perspective representation of a closed or open space with the scale set by inserting, photoshopping people. This procedure is completely logical since the primary task of this kind of representation is to bring what is designed into spatial relations, primarily in order to facilitate the reading of the project itself. However, we increasingly often encounter representations of spatially un-contextual segments of a commercial or residential building that tell us less about the specificities of the architectural design than about the lifestyle that design is meant to produce. Thus the relationship to the complexity of surroundings, as well as possible surprising moments of an architectural decision, fall into the background, and the representation, whose task is to replicate the familiar signifiers of happiness, wealth, safety, must become flat, that is, unambiguous.

podsjećaju jedni na druge (do toga da koriste upravo identične segmente) i unutar istog imaginarija reproduciraju uvijek jednake želje, a ono što im svima jest zajedničko nije ponavljanje segmenata, nego promatrač slike koji je obučen na formulu totaliteta koji ti segmenti tvore. S jedne strane promatrač, a s druge subjekt koji određuje ovako postavljanje društvenih relacija u prostoru, čije zakonitosti arhitektonski crtež samo reproducira. Dakle, ne bi trebalo postaviti pitanje zašto neki svjetski poznati arhitektonski ured ima istu sličicu na svom prikazu kao i ja, nego koji su to mehanizmi koji konstruiraju tako široku i ujednačenu recepciju slika budućnosti grada, zašto su ti prikazi toliko i svima razumljivi i, na kraju, da li možemo birati čijih smo imaginacija izvršitelji?

simulaciju kako bismo je u potpunosti iščitali, jer kolažiranjem fragmenata poznate stvarnosti u totalitet predviđljive budućnosti perforirane granice izmeđustvarnog izmisljenog možemo razumjeti kao mehanizam koji omogućuje da brzo prepoznamo i ponutimo poruku. Iako su ove slike jednostavne, dosadne i predviđljive, u poruci koju prvim gledanjem odašilju pojavljuje se (u nekom obrnutom čitanju Barthesa) *punctum* slike – "slučaj koji me se u njoj tice" – svakodnevica koja u isto vrijeme implica želju za koju smo unaprijed obučeni. Konstruirani po prešutnoj formuli svakodnevnog, ali dovoljno pomaknuti iz prepoznatljivog (metodom kolažiranja poželjnih ponašanja "isječenih" ljudi), slike budućeg u arhitekturi u stanju su predočiti (već negdje drugdje generiranu) želju za zaglađenim društvenim odnosima u prostoru koji je uvijek tek nadomak trenutku promatranja. U isto vrijeme naizgled u tom prostoru živimo i taj prostor želimo.

Kolaži sastavljeni iz segmenata koji isječeni iz pripadajućeg im konteksta i upareni tvore konfekciju *sretnih socijalnih relacija u prostoru*. Koristim riječ konfekcija jer, iako uvijek u drugaćijem okruženju, neodoljivo

Prostorni prikazi budućih gradskih mjesta, javnih ili privatnih, produkcije ili socijalne reprodukcije, izrađuju se po formuli i imaginaciji tržišta nekretnina. Gradovi se uređuju i raspoređuju unutar seta pravila koji omogućuju neprekinutu akumulaciju kapitala, a sve što izmiče ovim zakonitostima potrebno je komodificirati i kadirati u sliku o gradu. Tržištu

In thus simplified imaginarium, a casual glance at the simulation is enough for it to be read completely, because by collaging the fragments of the known reality into a totality of the foreseeable future, we can understand the perforated borders between the real and the imaginary as a mechanism that enables us to quickly recognize and internalize the message. Even though these images are simple, boring and predictable, in the message they convey at first glance (in some reverse reading of Barthes) the *punctum* of the image appears – "that which in this image concerns me" – an everyday life which simultaneously implies a desire for which we are trained in advance. Designed according to the silent formula of the everyday but sufficiently removed from the recognizable (by using the method of collaging desired behaviors of the "cut-out" people), the images of the future in architecture are able to visualize the (already elsewhere generated) desire for smoothed social relations in a space that is always just barely out of reach of the moment of observation. At the same time, we seemingly live in that space and want that space.

Collages assembled from segments which, cut out from their respective contexts and paired, form a confection of *happy social relations in space*. I use the word confection because they, though always in a different environment, irresistibly remind on each other (to the point they use identical segments) and within the same imaginarium reproduce always the same desires. What they all have in common is not just the repetition of segments, but the observer of the image who is trained to the formula of the totality made up from these segments. On one side, we have the observer, and on the other, the subject who determines the setting of social relations in space whose principles the architectural drawing merely reproduces. Thus, we should not ask why a renowned architectural firm has the same image in their presentation as I do, but what are the mechanisms that construct such a wide and balanced reception of images of the future of the city, why are those presentations easily comprehensible to everyone and, finally, can we choose whose imagination we execute?

Spatial presentations of the future city locations, public or private, production or social reproduction,

lirani set radnji i zarobljeni u odnosima koji postaju razmjjenjivi na tržištu i nerazdvojni od proizvodnje nekretnina, a pritom potpuno lišeni bilo kakve kontrole ili političke kretnje. Ovako očišćeni grad, koji u uskom spektru varijacija prepostavlja prostor koji želimo, stvara geografiju koja je ovisna o cijeni kvadrata, igralište za reprodukciju klasnih odnosa.

nekretnina potrebno je stalno generiranje potražnje, tj. želje za određenim tipom prostora, a arhitektonski prikaz u tom slučaju služi kao medijator želja koje je potrebno kontrolirati i proizvoditi tako da posluže kao legitimacija ovakvoj proizvodnji grada.

Dakle, za proizvodnju grada po pravilima tržišta nekretnina nužna je i konstantna proizvodnja određenog tipa želja, zapravo sveobuhvatna kontrola kolektivne slike o gradu i u njemu željenih društvenih odnosa. Ono što je uhvaćeno u kadar "rendera" su socijalne relacije, naravno pročišćene i plošne, ali u svakom slučaju relacije koje tržište ne proizvodi, ali kada "kadira" u njemu prihvativljive odnose, s njima diže i vrijednost svoga proizvoda. To što su te relacije na slikama budućih "razvoja" ispeglane, sigurne i svijetle, svjedoči samo o obećanju ispunjenja (opet, negdje drugdje kreirane) želje za klasno homogenim dijelovima grada. Ove slike su vjesnici partikularizacije i gentrifikacije našeg okoliša, one ispunjavaju jedine moguće želje kakve sistem koji grad shvaća kao perpetuiranje profita može zamisliti.

I virtualni korisnici grada s prostornog prikaza, kao i njihovi promatrači u stvarnosti, osuđeni su na kontro-

are created based on the formula and imagination of the real estate market. Cities are regulated and arranged within the set of rules that allow for a continuous accumulation of capital, and everything that escapes these principles needs to be commodified and framed into an *image* of the city. The real estate market requires the constant generation of demand, that is, desire for a certain type of space, and the architectural presentation in this case serves as a mediator of desires that need to be controlled and produced so that they provide legitimacy to this kind of production of the city.

Thus, for the production of the city according to the real estate market rules, we also need the constant production of a certain type of desire, in fact, comprehensive control over the collective image of the city and preferred social relations. What gets captured in the frame of "renders" are social relations, purified and flat, but in any case not produced by the market, but when it "frames" acceptable relations, it also raises the value of its own product. The fact that these relations in the images of future "developments" are polished, safe and bright only testifies to the

promise of the fulfillment of the (again, already elsewhere generated) desire for class-homogenous parts of the city. These images are signs of particularization and gentrification of our environment, they fulfill the only possible desires imaginable by the system which perceives the city as the perpetuation of profit. The virtual users of the city appearing in the spatial presentations and their observers in reality are both sentenced to a controlled set of actions and trapped in relationships that are becoming exchangeable in the market and inseparable from real estate production, and also completely devoid of any type of control or political movement. The city, thus purified and in the narrow range of variations presupposing the space we desire, creates a geography that depends on the price of the square meter, a playground for the reproduction of class relations.

In one of their performances/collages, the artists belonging to the **Eastern Surf** collective open up the (much needed) space for critical consideration of these presentations, and they do this by imprisoning themselves in the architectural render's frozen frame, which is a witty act of

trole nad kadrom umjetnici prestaju biti objekt slike i svjesno učestvuju u njenom imaginariju, poigravajući se s pravilima izrade arhitektonskih prikaza. ove smiješne, zamrznute i ispeglane stvarne slike virtualnog postaju testament ispravnosti arhitektonske simulacije mesta u nastajanju i nužan korak u diskreditiranju slika koje nas okružuju.

Ono što je korisno primijetiti kod ovih hiperrealnih prikaza jest činjenica da oni imaju zavidnu razinu komunikativnosti, koju nipošto ne treba zanemariti. Tržište koje ih proizvodi pronašlo je jednostavne znakove pomoću kojih je moguće reproducirati želje o prostoru dok ih u isto vrijeme i stvaraju. Potrebno je za početak dekonstruirati i demistificirati ove procese (kako je to učinio Eastern Surf) kako bismo uopće mogli otvoriti prostor za promjenu subjekta koji kreira slike o gradu, a ujedno naći komunikacijske kanale između arhitektonskog prikaza i stvarnih korisnika grada, kojima je moguće ostvariti obostranu i informiranu komunikaciju, kako bismo mogli zamišljati nove i drugačije slike budućnosti našeg okoliša koje bi bile u skladu s onim što ćemo sami odlučiti da želimo.

relocating the place of action by returning the segments of the image back to the reality which they were previously cut out from. The work's very title, "enclosure" (enclosing the common for the purpose of commodification), implies the real meaning of the process of framing social relations in the city, and by reversing the logic of presentation, repeating the virtual projection of future within real space and time, voluntary enslavement of their own movement, can be read as a loud critique of the collective act of complying with such simplified reality in which we are deprived of decision making (because everything is already finished). However, by taking control over the frame, the artists stop being the object of the image and consciously participate in its imaginarijum, playing with the rules of making architectural presentations. These funny, frozen and polished real images of the virtual become a testament to the futility of architectural simulation of emerging space and a necessary step towards discrediting the images that surround us.

What is useful to notice in these hyperreal presentations is the fact that they possess a remarkable level of communicativeness, which must

definitely not be ignored. The market that produces them has come up with simple signs which can be used to reproduce, and at the same time create, desires about space. First we need to deconstruct and demystify these processes (as Eastern Surf have done) in order to be able to even open up a space for changing the subject who creates the images of the city. At the same time, we need to find communication channels between architectural presentation and real users of the city that would allow for reciprocal and informed communication, so that we would be able to imagine new and different images of the future of our environment in accordance with what we decide that we want.



INNOVATIVE TECHNOLOGIES FOR INVIGORAT- ING CRITICAL THINKING IN ARCHITECTURAL DESIGN

INOVATIVNE TEHNOLOGIJE ZA OSNAŽIVANJE KRITIČKOG MIŠLJENJA U ARHITEKTONSKOM PROJEKTIRANJU

**Caroline Newton
i Burak Pak**

Caroline Newton, dr. je arhitektica, urbanistica i politologinja. U svom radu i istraživanjima bavi se društveno-prostornim dimenzijama dizajna i kritičkih prostornih praksi te se fokusira na međuodnos društvenih procesa i izgrađenog okoliša. Pisala je o neformalnim naseljima i participativnoj nadogradnji i izazovu projektiranja i planiranja u postkolonijalnim sredinama. Predaje na fakultetu Bartlett DPU i članica je uredništva znanstvenog časopisa Journal of Housing and the Built Environment.

Burak Pak / Bruxelles, Belgija. Zaposlen kao istraživač na postdoktorskoj razini na Sint-Lucas School of Architecture, LUCA / Association KU Leuven. Prije toga je radio i predavao na nekoliko fakulteta, uključujući Tehničko sveučilište u Istanbulu, Texas A&M i Sveučilište Carnegie Mellon. Njegova trenutna područja istraživanja i interesa su projektiranje virtualnih okruženja te unutar njih, internetski participatorni alati za urbano projektiranje, društveni dizajn.

**Caroline Newton
and Burak Pak**

Caroline Newton (PhD) is an architect, urban planner and political scientist. Her work and research focuses on the socio-spatial dimensions of design and critical spatial practices and centers on the interrelation between societal processes and the built environment. She has written on informal dwelling and participatory upgrading and the challenge of design and planning in post-colonial environments.

Caroline teaches at the Bartlett's DPU and is a member of the editorial board of the Journal of Housing and the Built Environment.

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razvijaju putem masovne proizvodnje sa svrhom postizanja najvećeg mogućeg profita uz minimalno ulaganje; često bez znanja samih korisnika. Kao što Jencks opisuje: grade ih "odsutni graditelji za odsutne vlasnike za odsutne korisnike."² Stoga se u velikoj mjeri oslanjaju na kliješe koje su izmislili vlasnici objekata, graditelji i uredi za komercijalno projektiranje. Ti kliješti jasno su prikazani kroz 'gentrificirane' trodimenzionalne rendere te reproducirani iznova i iznova. Kao posljedica ovog intenzivnog ponavljanja, ove vizualizacije postaju prikazi stvarnosti koji ima vlastiti život; ili *simulakrum*, kako navodi Baudrillard. Njihova veza sa stvarnim životom je prekinuta. U tom smislu, uz to što su banalni prikazi kompjuterski obrađenih i ulaštenih maštarija (ili arhitektonske pornografije), one također ilustriraju manjak društvenih ciljeva i participacije u procesu proizvodnje arhitekture.

Charles Jencks naznačio je sličan problem kada se upitao "Što se dogodilo s avangardnim prorokom i utopijskim iscijeliteljem?"¹ Ispravno primjećujući da su arhitekti postali "arhitekti-graditelji," pri čemu se projekt radi s udaljenosti, gdje korisnik i klijent nisu ista osoba i gdje se arhitekt pretvara da poznaje ukus i sklonosti ljudi za koje radi. To općenito rezultira osrednjom arhitekturom putem koje se oglašava globalni stil, a 'marketing i vizualizacija' postaju primarni zadatak.

Konkretno, ova pitanja vidljiva su u 'graditeljskim-arhitekturama' koje se

'merchandising and visualisation' has become a key task.

Specifically, these issues are evident in 'developer-architectures' which are developed by means of mass-production with the primary purpose of achieving the highest possible profit with the minimum amount of investment; often without the knowledge of the actual users. As Jencks describes: they are made "*by absentee developers, for absentee landlords for absent users*"². Therefore, they heavily rely on clichés invented by the landlords, developers and the commercial design offices. These clichés are clearly represented through 'gentrified' three dimensional renders and reproduced over and over again. As a result of this intense repetition, these visualisations become the representation of a reality which has a life on its own; or a "*simulacra*" as Baudrillard suggests. Their relationship with the actual life is broken. In this sense, besides being banal representations of photoshopped and polished fantasies (or architectural porn), they also illustrate the lack of social goals and participation in the architectural production process.

Charles Jencks posed a similar question when he asked "*What has become of the avant-garde prophet and utopian healer?*"¹ Accurately noticing that architects have increasingly become "architect-developers", where design is done from a distance, where user and client are not the same and where the architect pretends to know the likings and taste of the people they are designing for. This results in general in mediocre architecture, through which a global style is being advertised and the

¹ Jencks, C. (2002). *The New Paradigm in Architecture: The Language of Post-Modernism* (str. 20).

² Jencks, C. (1980.), Jencks, C. (1977.), *The Language of Post Modern Architecture* (4. izdanje), Rizzoli, London (str.14).

³ Arnstein, S. R. 1969. "A ladder of citizen participation." *Journal of the American Institute of Planners* 35 (4): 216-24.

manipulacije. U tom kontekstu, rad grupe **Eastern Surf** ističe se zbog toga što oni koriste isti medij za kontra-manipulaciju i poticanje kritičkog mišljenja. Oni pokazuju kako inteligentna upotreba virtualnih okruženja može pridonijeti aktiviranju arhitekta, ili u ovom slučaju projektanata, kao kritičkog i angažiranog intelektualca.

Sve do danas, nova kretanja u informacijskim i komunikacijskim tehnologijama (ICT) prečesto su bila prsvajana za eksperimentiranje s arhitektonskom formom i primjenom u inteligentnom prilagođavanju promjenama u izravnom fizičkom okruženju građevine, kao što je slučaj s Tornjem vjetrova **Toya Itoa** ili recentnije izgrađenim sjedištem **Kineske središnje televizije (CCTV)** u Pekingu za koje je zasluzna tvrtka **OMA**. Ovakvi objekti često se opisuju kao "pametni" ili "inteligentni", pri čemu se inteligencija utvrđuje ovisno o tehnološkoj ili održivoj inovaciji koja je ostvarena korištenjem novih dosega u ICT-u.

Suprotno tome, mi ističemo potrebu za prsvajanjem tehnoloških dosega na više kritički način. Moć (virtualnih) društvenih medija već je demonstrirana. Sada je vrijeme da

prisvojimo tehnologije dostupne arhitektima i projektantima na izrazito drugačiji način. Virtualne sfere nude mogućnost redefiniranja, primjerice, postojećih odnosa (moći) između klijenata i arhitekata, ili toga kako u okviru obrazovnih praksi intelligentna upotreba virtualnih okruženja može pridonijeti poticanju arhitekata na kritičnost i angažiranost, na razmišljanje i refleksiju o temama koje nadilaze arhitektonsku formu i 'inteligenciju' zgrade.⁴ Posljedично, ICT i slične mogućnosti mogu i trebale bi biti stavljene u funkciju kako bi pridonijele revitalizaciji "avangardnog proroka i utopijskog iscjetelitelja" o kojem govori Jencks.

Djelovanje grupe Eastern Surf otkriva da je 'sjeme promjene' već posijano.

⁴ Pak, B., Newton, C. (u tisku) "Eversion as a Generative Metaphor for Situating Virtual Worlds in Architecture and Urban Design Education," u *Virtual Worlds in Online and Distance Education*, planirano za objavu od strane Athabasca University Pressa kao publikacija s otvorenim pristupom, u seriji *Issues in Distance Education*, ur. Terry Anderson (Sveučilište Athabasca, Kanada).

In terms of **Arnstein's** "ladder of participation"³, these renders are tools of manipulation. In this sense, the works of the **Eastern Surf Group** are prominent because they use the same medium for counter-manipulation and promoting critical thinking. It shows how an intelligent use of virtual environments can contribute to reanimating the architect, or in this case the designer, as a critical and engaged intellectual.

While until today far too often new developments in information and communication technologies (ICT) have been appropriated to experiment with architectural form and application for intelligent adaptation to changes in the direct physical environment of the building, such as **Toyo Ito's Tower of Winds** or the more recent **CCTV Headquarters** in Beijing, by **OMA**. These buildings are often referred to as 'smart' or 'intelligent', whereby the smartness of the building is measured based on technological and sustainable innovation achieved using new ICT developments.

In contrast we stress that we need to appropriate the developments in technology in a more critical manner. The power of the (virtual) social me-

dia has already been illustrated. It is now time that the technologies available to architects and designers are appropriated in a distinctively different manner. Virtual realms hold possibilities to redefine for example the existing (power) relations between clients and architects or how, within education practices, an intelligent use of virtual environments can contribute to reanimating the architects' role to become critical and engaged, to think and reflect about more than the architectural form and the 'smartness' of the building⁴. Consequently, ICT and related possibilities can and should be put to work to help the revitalisation of the "*avant-garde prophet and utopian healer*" Jencks spoke about.

The work of Eastern Surf shows that the 'seeds of change' are in place.

³ Arnstein, S. R. 1969. A ladder of citizen participation. *Journal of the American Institute of Planners* 35(4): 216-24.

⁴ Pak, B., Newton, C. (forthcoming) *Eversion as a Generative Metaphor for Situating Virtual Worlds in Architecture and Urban Design Education*, *Virtual Worlds in Online and Distance Education*, Planned for publication by Athabasca University Press as an Open Access publication, in the *Issues in Distance Education* series edited by Terry Anderson (Athabasca University, Canada)



THE QUESTION CONCERNING ANTI- DISCIPLINARITY

PITANJE O ANTI- DISCIPLINARNOSTI

Petar Jandrić

Petar Jandrić diplomirao je fiziku na Sveučilištu u Zagrebu (2003), magistrirao obrazovne znanosti na Sveučilištu u Edinburghu (2007), i doktorirao informacijske znanosti na Sveučilištu u Zagrebu (2011). Radio je u Hrvatskoj akademskoj i istraživačkoj mreži, Nacionalnom centru za e-znanost na Sveučilištu u Edinburghu, Likovnoj akademiji u Glasgowu i Sveučilištu u Istočnom Londonu. Petar je trenutno zaposlen kao viši predavač na Tehničkom veleučilištu u Zagrebu. Objavio je preko trideset stručnih i znanstvenih radova, napisao dvije i uredio tri knjige. Njegovi istraživački interesi nalaze se na raskrižju između znanosti, tehnologije, umjetnosti i društva.

Petar Jandrić

Petar Jandrić took his BSc in Physics from Zagreb University in 2003, MSc in Education from Edinburgh University in 2007, and PhD in Information Science from Zagreb University in 2011. He worked at Croatian Academic and Research Network, National e-Science Centre at the University of Edinburgh, Glasgow School of Art and the University of East London. Petar currently works as senior lecturer at the Polytechnic of Zagreb. Petar published more than 30 articles and papers, authored two and edited three books. His research interests are at the intersections between science, technologies, art and society.

tehnologije: od trenutka kada je prvi čovjek isklesao prvi kamen, tehnologije su uvećale bile povezane sa troškom i mladi su ih uvećale koristili uspešnije od starijih. Ona definitivno nije više hegemonijska od parnog stroja ili električne struje. Ona sudjeluje u izgradnji van Dijkovog (1999) i Castellsogov (2000) umreženog društva, u kojem koncepti nacionalnih država i kolonijalizma polako ali sigurno gube značenje. Prije jednog stoljeća, tvornička linija Henryja Forda vrlo je efikasno razdvojila um od tijela – Tim Berners Lee, izumitelj interneta, samo je zabio posljednji čavao u lijes ovog odvajanja. Internet je tehnološki efikasan, ali ta sofisticirana mašinerija prenosi ogromnu količinu neupotrebljivih informacija i neželjenih poruka. Internetska komunikacija je izračunjava, ali njeni ciljevi često izmiču brojanju. Predvidiva je, ali proizvodi nepredvidive rezultate. Ograničena je fizičkim i logičkim strukturama mreže, ali razvija se brže od bilo koje tehnologije u ljudskoj povijesti. Stalno joj prijeti pretjerana regulacija i kontrola, ali slobodarski praksis uvećak se nalazi barem korak ispred sila represije i regresije. Ona dokumentira postojeće kulturološke prakse i razvija nove, te snažno

Internetska suradnja je prije svega generacijska, jer 'otplavljuje digitalne pridošlice pomoću novih tehnologija'. Ona je kolonijalna, jer donosi 'naprednije' kulturološke obrasce u 'manje napredne' krajeve svijeta. Ona je elitistička, jer tehnologije nisu jeftine. Ona (p)održava društvenu reprodukciju, jer tehnologije zahtijevaju infrastrukturu i obrazovanje. Ona je hegemonijska, jer uništava drevne obrasce ponašanja pomoću simboličkog nasilja. Ona odvaja um od tijela, jer omogućuje mislima da putuju mnogo dalje od njihovih vlasnika. Ona je efikasna, jer konstantno optimizira komunikacijske procese. Ona je izračunjava, jer njeni ciljevi su prebrojivi. Ona je predvidiva, jer nudi istu ili jednoliku uslugu u čitavom svijetu. Ona je kontrolirana, jer zamjenjuje ljudje strojevima i jer se temelji na visoko standardiziranim načinima upravljanja. Ona promovira kulturnu hibridizaciju, jer ujedinjuje kulturološke prakse iz čitavog svijeta. Prema Ritzerovim principima upravljanja restoranima brze hrane (1993), internetska suradnja je čista McSuradnja.

Međutim, internetsku suradnju možemo sagledati i iz drastično različitog kuta. Ona nije više generacijska ili elitistička od bilo koje druge

Internet collaboration is inherently generational, because it 'washes up digital immigrants by the eastern surf'. It is colonial, because it brings 'more developed' cultural patterns into 'less developed' parts of the world. It is elitist, because technologies are far from cheap. It perpetuates social reproduction, because technologies require infrastructure and education. It is hegemonic, because it destroys the old patterns of functioning by symbolic violence. It separates mind from body, because it enables thoughts to travel much further and faster than their owners. It is efficient, because it constantly optimises communication processes. It is calculable, because its objectives are quantifiable. It is predictable, because it offers the same, uniform service all around the globe. It is controlled, because it replaces humans by machines and requires highly standardised ways of operating. It promotes cultural hybridisation, because it unifies cultural practises all around the globe. Corresponding to Ritzer's principles of fast-food restaurant management (1993), internet collaboration represents pure McCollaboration.

However, internet collaboration can also be viewed in a very differ-

ent light. It is not more generational or elitist than any other technology: since the first human carved the first stone, technologies have always been associated with cost and youngsters have always used them more efficiently than elders. It is definitely not more hegemonic than steam engine or electricity. It co-creates van Dijk's (1999) and Castells's (2000) network society, where the concepts of nation-state and colonialism slowly but surely lose their relevance. A century ago, Henry Ford's assembly line had very efficiently separated mind from body – Tim Berners Lee, inventor of the internet, has merely put the last nail in the coffin of this separation. Internet is technically efficient, but this sophisticated machinery carries an enormous amount of junk information and spam. Internet communication is calculable, but often far from quantifiable. It is predictable, but it produces diverse outcomes. It is limited by the physical and the logical structures of the network, but the velocity of its development is unseen in human history. It is under constant threat of over-regulation and control, but libertarian praxis is always at least one step ahead of the repressive and the regressive forces.

thusser, ona ne pruža znanje u striktnom smislu. Ona nije u stanju analitički istražiti odnose između tehnologija i društva, i ne može zamjeniti znanost. Međutim, ona se nalazi u određenom odnosu sa znanosti, jer pokazuje probleme koji aludiraju na stvarnost. "Ono što nam umjetnost pokazuje (...) je *ideologija* iz koje je rođena, koja je oplakuje, od koje se izdvaja kao umjetnost i na koju *aludira*" (2008: 174).

Naravno, tehnologija je sveprisutna u ljudskim aktivnostima. Ona je u našoj prehrani (mesojedi – vegetarijanci), u našim življenim iskustvima (osjećaj slobode ili pravde), i u našim superstrukturama (socijalizam – kapitalizam). Sva ta iskustva su također i objekti znanosti. Radi toga, umjetnost i znanost su dvije jednako vrijedne strane novčića zvanog ljudskost. One nude isti objekt na vrlo različite načine: "umjetnost u obliku 'promatranja' i 'doživljaja' ili 'osjećaja', znanost u obliku *znanja*" (ibid: 175).

Svojim jedinstvenim pristupom umjetničkom stvaralaštvu, Eastern Surf istražuje rub tog novčića miješajući stvarno i virtualno, znanstveno i umjetničko, tehnološko i ljudsko. Oni nam pružaju osjećaj

podržava različitosti. U globalnom selu prožetom sveprisutnom logikom kapitalističkog neoliberalnog sustava, internet je istodobno najveća prijetnja čovječanstvu i posljednja oaza slobode.

U svijetu gdje su sve vrste populisane, sve države premjerene, i gdje *Odgovor na ultimativna pitanja života, svemira i svega ostalog* (Adams, 1995) tražimo pomoću stroja pod ljkupim imenom Veliki hadronski sudarač koji proizvodi 40 terabajta podataka u sekundi (CERN, 2012), internet je također i najveći izazov današnjice. Stoga ne čudi što se taj izazov ne sastoji od tehničkih svojstava, dostupnosti, odvajanja uma i tijela ili pitanja kako obraditi 40 terabajta podataka u sekundi. Umjesto ovih pitanja, najveći izazov interneta je njegov odnos s društvom. Koje evanđelje on propovijeda? Kuda nas vodi?

Dva su osnovna pristupa ljudskom razumijevanju svijeta: znanost i umjetnost. Tradicionalna znanost je analitička. Ona uzima zdravo za go-to da naše znanje o svijetu treba prikupljati, sistematizirati i manipulirati pomoću logičkog zaključivanja. Umjetnost je sintetička. Prema Al-

It documents the existing cultural practises and develops new ones, thus strongly supporting diversity. In our global village imbued with omnipresent logic of the capitalist neoliberal system, the internet simultaneously represents the largest threat to the humanity and the last locus of freedom.

In the world where all species have been documented, all countries have been cartographed, and where the *Answer to the Ultimate Question of Life, the Universe, and Everything* (Adams, 1995) is sought by the machine under the lovely name of Large Hadron Collider which produces 40 Terabytes of data per second (CERN, 2012), the internet also represents the biggest challenge of the day. Unsurprisingly, this challenge does not consist of technical features, accessibility, separation of mind and body, or the question how to process 40 Terabytes per second. Instead, the biggest challenge of the internet is its relationship with the society. Which gospel does it preach? Where does it take us?

There are two main approaches to human understanding of the world: science and art. Traditional science is analytic. It takes for granted that

our knowledge of the world should be collected, systematised, and manipulated using logical reasoning. Art is synthetic. According to Althusser, it does not provide knowledge in the strict sense. It is unable to analytically explore the relationships between technologies and society, and cannot replace science. However, it does maintain a certain relationship with science, because it displays issues which allude to reality. "What art makes us see (...) is the *ideology* from which it is born,

in which it bathes, from which it detaches itself as art, and to which it *alludes*" (2008: 174). Certainly, ideology is omnipresent in all human activities. It is in our diet (carnivore – vegetarian), in our lived experiences (the feeling of freedom or justice), and in our superstructures (socialist – capitalist). All those experiences are also objects of science. Therefore, arts and science are two equally important sides of the coin called humanity. They offer the same object in very different ways: "art in the form of 'seeing' and 'perceiving' or 'feeling', science in the form of *knowledge*" (ibid: 175).

With its unique approach to artistic engagement, Eastern Surf in-

neovisno i skoro istodobno otkrili elektromagnetsku indukciju, a više od trideset američkih žena patentiralo je strojeve za pranje posuđa tijekom posljednja tri desetljeća devetnaestog stoljeća (Harrison, 2004). Na tim temeljima, duboko vjerujem da raskrižja između tehnologija i društva, umjetnosti i znanosti, intertrans- i anti-disciplinarnosti čine ishodišta najvećih izazova sa kojima se suočava suvremeno društvo.

gentrifikacije i znanje o gentrifikaciji. Oni nam pružaju osjećaj svojih soba i znanje o svojim sobama. Oni su uspješan kolektiv i razvijaju suradničke metodologije za uspješne kolektive. Takav pristup je interdisciplinaran, jer istodobno koristi koncepte i ideje razvijene u različitim područjima poput umjetnosti i znanosti. On je također transdisciplinaran, jer uzima "dijalog sa drugim disciplinama i teorijama za izvor teoretskog i metodološkog razvoja" (Fairclough, 2007: 1). Međutim, Eastern Surf nisu ni najmanje zainteresirani za stvaranje konceptualnih mostova između umjetnosti i znanosti. Umjesto gradnje mostova, oni naprosto ignoriraju disciplinarna ograničenja i ciljaju na samo izvorište ljudskog razumijevanja svijeta.

Ljudska kreativnost ne pojavljuje se sama od sebe: pored talentiranih pojedinaca, ona također treba određene društvene i tehničke preduvjete. Stoga nije nikako iznenadnje da su mnogi čuveni izumi neovisno razvijeni od više različitih pojedinaca u kratkim vremenskim razmacima. Primjerice, Newton i Leibnitz su se sporili oko toga tko je prvi razvio infinitenzimalni račun, Michael Faraday i Joseph Henry su

U tom uvjerenju nisam usamljen. Čuveni pisac Italo Calvino istraživao je ista pitanja u svojoj knjizi *Šest poruka za sljedeći milenij*, dok je pojava različitih inter- trans- i anti-disciplinarnih časopisa otvorila prostore istraživanja na razmeđi između znanosti i umjetnosti. Na ovim temeljima, drago mi je što mogu primijetiti da ovaj osrvt na Eastern Surf slijedi vrlo sličnu liniju argumentacije kao moja nedavna studija Calvinovih *Poruka* u kontekstu suvremenog sveučilišta koja će uskoro biti objavljena u kanadskom antidiplinarnom znanstvenom časopisu *Les Cahiers de l'idiotie* (2012).

U jednoj od poruka, Calvino prepoznaje da je "svaki život enciklopedija, knjižnica, inventar objekata, niz

vestigates the rim of that coin by blending the real and the virtual, the scientific and the artistic, the technological and the human. They give us the feeling of gentrification and provide knowledge on gentrification. They give us the feeling of their rooms and provide knowledge about their rooms. They are a successful collective and develop collaboration methodologies for successful collectives. Such approach is interdisciplinary, because it simultaneously uses concepts and ideas developed in diverse fields of arts and science. It is also transdisciplinary, because the "dialogue with other disciplines and theories is a source of theoretical and methodological development" (Fairclough, 2007: 1). However, Eastern Surf are not even least interested in creating conceptual bridges between arts and science. Instead, they simply ignore disciplinary restrictions and aim all the way to the very origin of the human understanding of the world.

Human creativity does not arrive from thin air: alongside gifted individual(s), it also requires certain social and technological preconditions. For this reason, it is hardly a surprise that many famous inven-

tions have been independently developed by several people in short temporal periods. For instance, Newton and Leibnitz have disputed over the invention of calculus, electromagnetic induction was discovered independently and practically simultaneously by Michael Faraday and Joseph Henry, and more than 30 American women patented dish-washing machines in the last three decades of the 19th century (Harrison, 2004). On such basis, I deeply believe that the intersections between technologies and society, art and science, intertrans- and anti-disciplinarity are the loci of the biggest challenges facing contemporary society.

And I am not alone in this belief. Famous novelist Italo Calvino explored exactly the same challenges in his *Six Memos for the Next Millennium*, while the emergence of inter-, trans- and anti-disciplinary journals has opened up spaces for borderline research between science and art. On such basis, I am very happy to note that this reflection on Eastern Surf follows very similar lines of argument as my recent study of Calvino's *Memos* in the context of the contemporary university which is soon to be published in Canadian anti-

viru, Eastern Surf nam omogućuju da *osjetimo* i *razumijemo* važna svojstva ideologija globalnog kapitalizma. Oni pružaju vrhunski primjer korištenja društvenih mreža. Oni definitivno imaju što za reći o gentrifikaciji, globalnim i lokalnim odnosima snaga i suradnji među različitim kulturama. U tradicionalnom smislu, Eastern Surf istražuju neka od najvažnijih pitanja suvremenog društva. Međutim, najveća snaga Eastern Surf-a leži u njihovoj potpunoj subverziji tradicionalnih kategorija, preciznoj dijagnozi duha suvremenosti, i u implicitnom razvoju antidisciplinarnosti kao jednog od puteva k ljudskoj percepciji i razumijevanju. Ukratko, Eastern Surf su predvodnici istraživanja ljudskog stanja u umreženom društvu.

stilova, i sve se konstantno može mijesati i rekombinirati na svaki zamislivi način" (2002). Na ovim temeljima, on predlaže novu viziju umjetnosti:

Razmislimo kako bi bilo imati rad koji nastaje izvan sebe sama, rad koji bi nam omogućio bijeg iz ograničene perspektive individualnog ega, ne samo da bi ušli u sebe već i da bi izrekli ono što nema jezik, pticu koja se nadvija nad olukom, drvo u proljeće i drvo u jesen, kamen, cement, plastiku...

(ibid).

Umjesto inter- i trans- disciplinarnih pristupa, Calvino i Eastern Surf posežu mnogo dublje od rekombiniranja postojećeg znanja u svrhu dobivanja nove kvalitete. U zamjenu, oni se opiru svakoj disciplinarnosti. Otvoreno subverzirajući vremenska, prostorna i kulturološka ograničenja, zidove između znanstvenog i umjetničkog znanja i ograničenu perspektivu svojstvenu ljudskim bićima, oni nude istinski antidisciplinarni pristup koji vrednuje istinsko znanje neovisno od ljudskih kategorija.

Suvremeni svijet uglavnom je zarenjen u složenu mrežu tradicionalnih disciplina. U tom konceptualnom ok-

disciplinary journal *Les Cahiers de l'idiotie* (2012).

In one of the memos, Calvino acknowledges that "each life is an encyclopedia, a library, an inventory of objects, a series of styles, and everything can be constantly shuffled and reordered in every way conceivable" (2002). On such basis, he proposes a new vision of arts:

Think what it would be to have a work conceived from outside the self, a work that would let us escape the limited perspective of the individual ego, not only to enter into selves like our own but to give speech to that which has no language, to the bird perching on the edge of the gutter, to the tree in spring and the tree in fall, to stone, to cement, to plastic...

(ibid).

As opposed to inter- and trans-disciplinary approaches, Calvino and Eastern Surf do not merely recombine the existing knowledge in order to produce a new quality. Instead, they resist all disciplinarity. Openly subverting temporal, spacial and cultural restrictions, the walls between scientific and artistic knowl-

edge and the limited perspective of human beings, they offer a truly anti-disciplinary approach which values true knowledge independently of human categories.

By and large, the contemporary world is entrapped in the complex web of traditional disciplines. In this conceptual framework, Eastern Surf make us *feel* and *understand* the important features of ideologies of global capitalism. They provide a prime example of utilisation of social networking. They can definitely say a word or two about gentrification, global and local power relationships, and cross-cultural collaboration. In traditional sense, the work of Eastern Surf explores some of the most important questions of the contemporary society. However, the main strength of Eastern Surf lies in their complete subversion of the traditional categories, in their precise diagnose of the spirit of our times, and in their implicit development of anti-disciplinarity as one of the roads to human perception and understanding. In short, the work of Eastern Surf is at the very forefront of exploring the human condition in the network society.

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DIALOGUES

Eastern Surf: finding the reality of the virtual

DIJALOZI

Eastern Surf: pronalaženje stvarnosti virtualnog

Christine Sinclair i Hamish Macleod

Christine Sinclair predaje na magisteriju iz E-učenja na Sveučilištu u Edinburghu u Škotskoj. I sama je završila taj program kako bi istražila iskustva studenata u digitalnim okruženjima kada je predavala na Sveučilištu Strathclyde u Glasgowu. Radila je na tri projekta s hrvatskim sveučilištima koji su se bavili razvojem kadrova, potporom studentima i ravnopravnosću u obrazovanju.

Hamish Macleod ima pozadinu u psihologiji i biologiji, i trenutno radi kao viši predavač na Školi za obrazovanje Sveučilišta u Edinburghu, prije čega je godinama predavao na Odsjeku za psihologiju. Niz godina bio je član sveučilišnog Centra za nastavu, učenje i ocjenjivanje (odjel za razvoj obrazovanja), no sada se gotovo isključivo bavi predavanjem na sveučilišnom magistarskom programu iz E-učenja (<http://www.education.ed.ac.uk/e-learning/>). Zanimaju ga upotrebe informacijskih tehnologija, osobito računalno posredovana komunikacija, društvene tehnologije te digitalne igre i simulacije u učenju i nastavi.

**Christine Sinclair
and
Hamish Macleod**

Christine Sinclair is a lecturer on the MSc in E-learning at the University of Edinburgh in Scotland. She is also a graduate of this programme, which she undertook to research the student experience in digital environments when she was a lecturer at the University of Strathclyde in Glasgow. She has worked on three projects with Croatian Universities relating to staff development, student support and equality in education.

Hamish Macleod has a background in psychology and biology, and is now a Senior Lecturer in the School of Education at the University of Edinburgh in Scotland, having taught for many years in the University's Department of Psychology. He has spent a number of years as a member of the University's Centre for Teaching, Learning & Assessment (the institution's educational development unit), but is now primarily involved teaching on the University's MSc in E-Learning (<http://www.education.ed.ac.uk/e-learning/>). He has long standing interests in the uses of information technology, particularly computer-mediated communications, social technologies, and digital games and simulations, in teaching and learning.

**Osobni pogled,
Christine Sinclair,
Sveučilište u Edinburghu**

Vaši fascinantni prostori okupljuju na jednom mjestu moja tri najdraža grada: od zapada prema istoku, to su Glasgow, Edinburgh i Zagreb. Jesam li to bila ja na tramvajskoj liniji 4? Vjerojatno ne, no mogla sam biti; to su ljudi poput vas i mene. Puno puta sam bila u Zagrebu i možda je netko iskoristio moj lik da bi napravio figuru za 3D prikaze ("render ghost").

Nadam se da će se preseliti na istok, od Glasgowa prema Edinburghu gdje sada radim, predajem na magisteriju iz digitalnog obrazovanja.

Neću se seliti u Quartermile, doduše: potaknuta vašim slikama, pogledala sam unaprijed i shvatila da to nije za mene – izvan moje lige, unatoč relativno dobrom ugledu. U stvarnosti, to je mjesto na kojem mi ne bi bilo dozvoljeno družiti se s ljudima iz svoje zemlje; virtualno, s druge strane, svašta se može dogoditi.

No više nije ispravno promatrati virtualno i stvarno kao binarne opozicije, ako su to ikada i bili. Virtualno se sada odnosi na stvarnost u digitalnom prostoru. Moj kolega (i bivši profesor)

Macleod Hamish 10/3/12 8:17 PM

Comment:

Možda trivijalno i u prolazu, ali ovaj komentar naveo me na razmišljaj o načinima na koje lokacijska tehnologija može voditi ka stvaranju takvih prikaza. Nečije fotografije na Flickr, ili vrlo specifični sustavi poput:

<http://placewhisper.com/home/>

Uskoro će nam Google Glass omogućiti da vidimo takve figure.

**A personal view,
by Christine Sinclair,
University of Edinburgh**

Your fascinating spaces bring together three of my favourite cities: moving from west to east, these are Glasgow, Edinburgh and Zagreb. Was that me on the Route 4 tram? Probably not, but it could have been; it was people like you and me. I have been to Zagreb often and perhaps I've rendered a ghost.

Macleod Hamish 10/3/12 8:20 PM

Comment:

Moja percepcija Quartermilea obojena je sjećanjem na njega kao Edinburške kraljevske bolnice. Bio sam tamo, posjećivao prijatelje i studente, kolege i suradnike, moje dvije kćeri su tamo rođene, i moj otac je umro tamo. Mogu hodati hodnicima koji više ne postoje.

Macleod Hamish 10/3/12 8:17 PM

Comment:

Trivial perhaps, and in passing, but this comment made me think of the ways in which locative technologies might increasingly be leading to the creation of such ghosts. One's photographs on Flickr, or some very particular sorts of systems like: <http://placewhisper.com/home/>

Not long before Google Glass will enable us to see such ghosts.

Macleod Hamish 10/3/12 8:20 PM

Comment:

My perception of Quartermile is coloured by my memory of it as the Edinburgh Royal Infirmary. I attended there, visited friends and students there, visited colleagues and collaborators, my two daughters were born there, and my father died there. I can walk virtually along corridors that no longer exist.

sor), **Hamish Macleod**, i ja pišemo o "doslovno virtualnom" te tvrdimo da je učenje preko Interneta jednako stvarno kao i učenje u razredu. Poput vas, naši studenti proučavaju identitet, prisutnost i dijalog u digitalnim i fizičkim okruženjima. Čuli smo od nekih ljudi da im digitalna okruženja pružaju prostor u kojem na površinu izlazi "pravo ja." Istovremeno znamo i ne znamo što pod tim misle. Individualne razlike u percepciji osobne stvarnosti naznačuju složenost profesorskog rada u stvarnosti (ili stvarnostima) na Internetu. Smatramo da je ovo tek jedan od brojnih primjera gdje boravljenje online izvlači na površinu kompleksnost koja je odvijek bila tamo.

Eastern Surf također razotkriva tu kompleksnost, jednim dijelom putem poznatih slika koje su učinjene čudnima (iako ima i čudnih slika, i zvukova također.) Ljudske figure koje se pojavljuju u vašoj metodologiji stvarni su sudionici u vašoj umjetnosti, čak i ako nisu toga svjesni. Neki od njih su bili svjesni i stavili su se na raspolaganje, stoga nije sve onako kako se čini. Bili utvare ili ne, svi možemo biti dio vašeg dijaloga i ne trebamo biti prisutni fizički, iako mi je, kad pogledam vaš lijepi

Macleod Hamish 10/3/12 8:22 PM

Comment:

Sviđa mi se ovo. Virtualno je neizbjegno napućeno mentalnim konstruktima u mom umu, unutar kojeg moji studenti moraju živjeti. **Muslim** da ih poznajem na neki način, no jesu li oni zaista ljudi koje znam? Ali je li to išta drugačije kada smo online?

Macleod Hamish 10/3/12 8:22 PM

Comment:

I like this. The virtual is inevitably populated by mental constructs in my mind, which my students have to live within. I think that I know them in some sense, but are they really the people that I know. But then, is that really any different when we go online?

arguing that teaching online is just as real as teaching in a classroom. Like you, our students explore identity, presence, and dialogue in digital and physical environments. We've heard some people say that digital environments provide a space where the "real me" emerges. We simultaneously know what they mean and don't know. Individual differences in perceptions of personal reality indicate some of the complexity of a teacher's work in the reality (or realities) of the online. We suggest that this is but one of many instances where being online brings to the surface a complexity that was always there.

Eastern Surf also surfaces this complexity, in part through familiar images that are rendered strange. (Though there are some strange images, and sounds too.) The render ghosts who emerge through your methodology are real participants in your art, even if they don't know it. Some of them did know and volunteered their services, so all is not what it may seem. Ghostlike or not we can all be part of your dialogue and we don't need to be physically present, even though the glimpses of your lovely city and the Dalmatian

Macleod Hamish 10/3/12 8:23 PM

Comment:

Apsolutno.

Macleod Hamish 10/3/12 8:23 PM

Comment:

Absolutely.

Ovaj tekst započet je kao Christinin dijaloški odgovor umjetnicima koji koriste metodologiju Eastern Surf. Kad ga je pokazala Hamishu, on je dodao svoje komentare, koji su ga nadogradili i obogatili. Odlučili smo ga izložiti kao dijalog budući da je to u skladu s metodologijom.

Christine se prijeća da je Hamish koristio ovakvu vrstu komentara na njenom radu kad je bila na magisteriju: tada je to cijenila, a cijeni još i danas.

grad i dalmatinsku obalu, žao što ne trebamo. No radije bih čula vašu istinu – i našu – o Zagrebu i Edinburgu nego prihvatiла hiperidealiziranu sliku turističkog tržišta.

Vaša suradnja okuplja široki spektar ljudi. Mi smo došli preko prijatelja od prijatelja i kolega: mora da ih ima još tisuće. U vašem metamodelu ima mesta za sve nas i beskonačno puno prostora za širenje. Slike, performansi i tekstovi koje ste za nas odabrali mogu biti nadopunjeni našim vlastitim slikama, performansima i tekstovima. Ako možemo utjecati na tuđe prostore bez da budemo тамо, bilo što može biti stvarnost. Vaš rad je stoga pozitivan, oslobođajući i kreativan, a istovremeno realističan. Pokazali ste nam da ima prostora za alternative utopijskim ili distopijskim vizijama digitalnog. Hvala vam.

This piece began as a dialogic response from Christine to the artists who use the Eastern Surf methodology. When she showed it to Hamish, he added his own responses which take the dialogue further and enrich it.

We decided to show it as a dialogue as it's in keeping with the methodology.

Christine remembers that Hamish used this kind of commentary on her work when she was a student on the Masters programme: it was much appreciated then and continues to be so.

coast make me wish I could be. But I'd rather have your truths – and our own – about Zagreb and Edinburgh than the hyper-idealised persuasions of the tourist market.

Your collaboration draws together a wide range of people. We've come in on one trajectory through friends of friends and colleagues: there must be thousands more. There's a space for us all in your metamodel and infinite room for expansion. The images, performances and writing you have selected for us can be supplemented and mixed with images, performances and writing of our own. If we can act on each others' spaces without being there, virtually anything can be a reality. Your work is thus positive, liberating and creative while remaining realistic. You have shown us that there is room for alternatives to utopian or dystopian visions of the digital. Thank you.



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EXHIBITION

Eastern Surf: Kernel Panic Control

Curators

ANA KOVAČIĆ AND ZANA ŠAŠKIN

Exhibition layout

CURATORS WITH EASTERN SURF

Eastern Surf

ANA KUZMANIĆ, SHONA MACNAUGHTON,
MARTIN MRZLJAK, FRANCESCA
NOBILUCCI AND EWAN SINCLAIR

Director of the Galženica Gallery

KLAUDIO ŠTEFANČIĆ

The Galženica Gallery Council

TOMISLAV MEDAK, MLADEN MIKULIN,
LJILJANA KOLEŠNIK, LEILA TOPIĆ,
GUIDO QUIEN

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